CLASSICAL MUSIC OF THE SUB-CONTINENT

An Introduction

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To my teacher and guide

Ustad Wilayat Ali Khan

When thou commandest me to sing it seems
that my heart would break with pride;
and I look to thy face, and tears come
to my eyes,

All that is harsh and dissonant in my life
melts into one sweet harmony and my adoration
spreads wings like a glad bird on its flight
across the sea.

I know thou takest pleasure in my singing.
I know that only as a singer I come before
thy presence.

I touch by the edge of the far spreading wing
of my song thy feet which I could never
aspire to reach.

Drunk with the joy of singing I forget myself
and call thee friend who art my lord.

TAGORE

Acknowledgment

With humility and from the core of my heart I wish to thank my teacher **Ustad Wilayat Ali Khan,** who led me by the hand into the enchanting world of classical music. Without his teaching and guidance — which stretched for twenty long years — it would not have been possible for me to undertake this work.

I also owe my gratitude to the authors and scholars from whose works I have quoted in this book.

Thanks are also due to my friends, Saleem Asmi, Javed Jabbar and Aamir Agha for reading the manuscript and suggesting useful changes in the text, and to Sultan Arshad and my cousin Khawaja Fakhruddin for their valuable advice and encouragement.

Thanks also to Izhar Ahmed Khan and S.M. Shahzad for designing the pages of this book.

I am also grateful to my wife Razia and daughters Aisha and Sadia, and my dear friend and business partner Irfan Haleem, who now lives in eternal peace in another world. My family and Irfan tolerated for twenty long years the constant presence of my **Ustad** in my life (and theirs!) since my long sojourns into the mysterious realm of classical music were indeed at some cost to them.

I must also thank my nephew Saad for teaching me the ABC of Western music, and to my son-in-law Mirza M. Nayyar for extending the facilities at Oscar Advertising in putting this book together.

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Why this book ?

Indo-Pakistani classical music has survived and thrived for thousands of years while remaining an oral art form with little or no written tradition. Why then, a written book for such a resiliently oral art?

Just as a written Western symphony is played with precision by reading from a score, a *raag** (melody) can also be put to notation and elaborated. But wait! If this were done, will not the whole edifice of this centuries-old oral tradition come tumbling down? Will not the mystery, the romance of instant improvisations and unexpected embellishments, the almost next-to-impossible spontaneous creativity expressed in the performance, simply vanish?

Let me quote from the illustrious Yehudi Menuhin : "Perhaps the most moving and exciting quality of Indian music is the innocence of its rapture, the ecstatic and spontaneous delight which binds performers and audience alike. However sophisticated the means, however complex the structure, not one note, not one inflection is taken for granted; nothing is lost of the child's freshness of wonder and involvement as when it wields its colour crayon, or watches a bumble bee dive into a bed of lavender. It is this immediacy of experience, the electric instantaneousness which fuses cause and effect, a sensation shared as in a flash from first impulse to last effect, by passing all middlemen, all theories, treatises, interpreters, all rituals concerned with the formal exposition of a studied script. It is these 'living' values expressing an immediate spiritual and physical state of being together with the moral and physical dedication inherent in the art, which distinguish Indian Music."

The traditional *ustad* (teacher) would not recommend teaching classical music with the aid of a book. And that too in English! He will also not favour the use of a harmonium for the purpose, since the harmonium being a reed instrument cannot cover all the nuances of *gamak* (shake), *surtees* (microtones) and *meendh* (sliding of one note into another). There is no doubt, therefore, that classical music should be learnt by following the age-old tradition of the *ustad-shagird* relationship, an interaction in which the *shagird* (disciple) emulates his *ustad* all the time.

However, in the absence of an easily understandable book in the English language (at least in Pakistan) that could motivate people to know something about this art before they venture into it by formally becoming the *shagird* (disciple) of some *ustad*, I have attempted to explain the basics of Eastern Classical Music, comparing it in an elementary sort of way with the Western system. To those already going through the process of learning this music, I hope this book will make their task easier. In addition, since this music is being appreciated even in the West by a growing audience, the book will serve as an introduction to this great art, or may even be used as a teaching aid in educational institutions.

* See page 47

To the uninitiated

– the **seven steps** to enter the realm of Eastern Classical Music —the enchanting world of the ***saat sur*** (seven notes):

Step 1. Start listening to the recordings of accomplished classical vocalists and instrumentalists. Their music will grow on you and you will soon learn to enjoy it. An investment in audio cassettes or CDs will be worthwhile. Recommended listening: contemporary artistes—Late Ustad Amir Khan, Late Ustad Bade Ghulam Ali Khan, Dr. Prabha Atre, Parveen Sultana, Ustad Vilayat Khan *(sitar)*, Ustad Ali Akbar Khan and Ustad Amjad Ali Khan *(sarod),* Ustad Bismillah Khan *(shehnai)*, Ustad Sultan Khan *(sarangi)*, Ustad Zakir Hussain *(tabla)* and Shiv Kumar Sharma *(santoor)* — to begin with.

Step 2. Let a taste for classical music take root in your mind -- and heart! With the passage of time — and without being aware of it — you will begin to recognize most of the *raags* !

Step 3. Try to remember the names of the *raags* and the terminology of classical music. (See pages 10-14)

Step 4. Perhaps it is now time to acquire a *tanpura* or a harmonium and a pair of *tablas!*

Step 5. Try to find the *sa, re, ga, ma, pa, dha, ni, sa* notes on your harmonium. You will be surprised to discover that after some practice, it is possible for you to play some of your favourite tunes!

Step 6. Finally, find an *ustad,* a *guru,* and seek his guidance. If you are lucky the *ustad* will take you under his wing.

Step 7. Don't forget that it is not easy to acquire the limitless knowledge of this great art in a hurry. So, be patient!

A learning session with the *Ustad*

Contribution of the Muslims to music

There are some who think classical music is repugnant to Islamic values.

Without getting into any argument let us see what the book "Music and Musical Instruments in the World of Islam" by Jean Jenkins and Poul Rovsing Olsen says: "Classical Arab music was born in the seventh and eighth centuries at the courts of the Califs in Al-Medina, Damascus and Baghdad ... The golden age of Islam (eight to ten centuries) is considered the golden age of classical Arab music. From the Kitab al-Aghani (The Book of Songs) by Ali al Isfahani (897-967) we know of a considerable number of great Baghdad musicians like Tuwais, Ma'bad, Ibn Jami, Ibrahim al Mausili, Ishaq al Mausili and Zalzal. One of these musicians, Ziryab, aroused the jealousy of Ishaq al Mausili and was forced into exile. He went to the Maghreb and ended up in al-Andalus (Spain) and became the father of the Andalusian or Hispano-Arabic music ..."

Words from Western authors. But then, there are other reliable sources which confirm that many of our religious leaders, Caliphs and Sufis encouraged music and gave it a place of honour in their courts. Philosophers like Al-Kindi, Al-Farabi, Bu Ali Sina, Amir Khusro and Safi-al-Din researched and wrote extensively on music. They must have found this art acceptable to, and permissible in Islam or else they would not have indulged in this pleasurable activity.

The creation of the instruments *Sur Mandal* and *Shehnai* is attributed to Al-Farabi and Bu Ali Sina respectively. Instruments like *Tabal, Ud, Qaboos, Barbat, Chang, Qanoon, Daira* and *Duff* were brought to India by Muslims. In fact, music was brought to the royal courts by Muslim rulers. Muslim saints further took this art to the masses. *Khayal,* the present-day form of classical singing (*Alaap, Asthai, Antara* and *Tarana**) was invented by Sultan Husain Sharqi of Jaunpur and later perfected by Naimat Khan Sadarang in the early eighteenth century. Nawab Wajid Ali of Owadh and Mian Ghulam Nabi Shori, the court musician, developed the musical forms of *Thumri* , *Dadra* and *Tappa. Qawwali*, *Ghazal* and *Kafi* also owe their development to the creative genius of the Muslims.

Indeed, during the 800 years of Muslim rule in the Indo-Pakistan sub-continent music was developed and patronised not only by kings and saints but also by the common man. And we owe a lot to people like Amir Khusro, Khawaja Ghulam Farid, Shah Abdul Latif Bhittai, Waris Shah and others whose contribution to the promotion of this fine art, and thus to our culture, is invaluable.

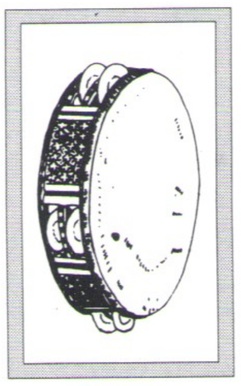
One may justify the purity and virtue of classical music by pointing out that the *Muazzins* call the faithful to prayer using the notes (*sur*) of *raags* like *Bhairween, Bhairon, Gunkali* etc. Most of the *Hamds* and *Na' ats*, *Marsias* and *Soz* are recited in one *raag* or the other. The famous *Na' at, "Beech Bhanwar Mein Aan Phansa Hai Dil Ka Safina, Shah-e-Medina"*, sung by Surraiya was composed and sung in *raag Darbari.* And the famous *Qaul*** of Hazrat Amir Khusro, *"Mun Kunto Maula"* was set in *raag Aiman Kalyan.*

* See pages 12-14

** Sung in Persian on *Qawwali taal*, the theme generally *Sufism*.

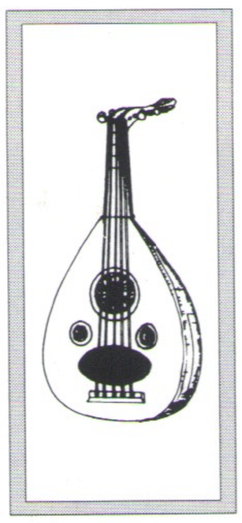
Some of the musical instruments used in Arab classical music

ZARB
Goblet Drum

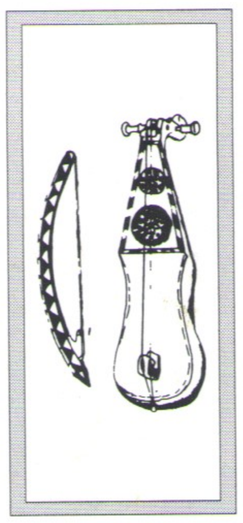


DUFF
Frame Drum

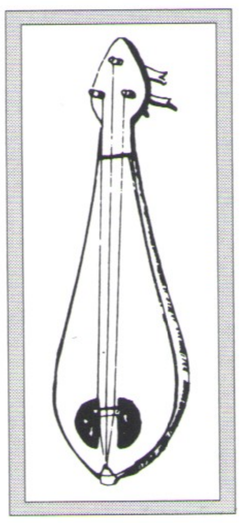
DARABUKA
Goblet Drum



UD
Short Lute

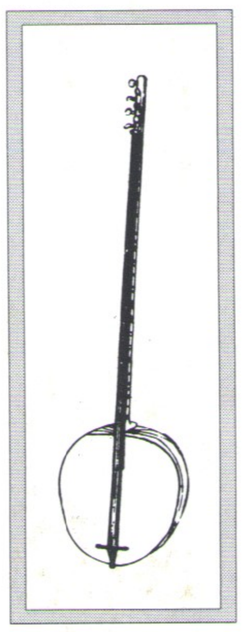


RABAB
Fiddle

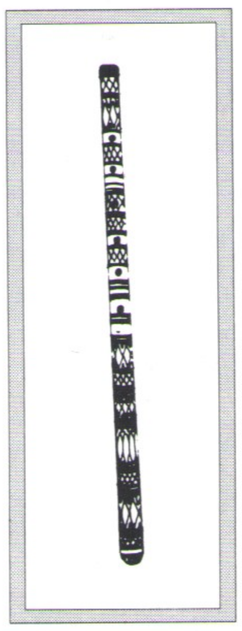


KEMENCE
Fiddle

JOZE
Spike Fiddle



TANBUR
Long-necked Lute



NAY
End-blown Flute

Music and Nature

Like many other branches of learning, classical music too has a lot to do with different faiths, traditions, customs — and legends. For instance, a capricious legend has it that a strange bird living in the Caucasus *(Koh-e-Qaaf)* mountains had in its beak seven apertures through which it could blow seven notes* at different hours of the day and seasons of the year.

It is written in ancient treatises that the *surs* (notes) have descended from the heavens, and according to astrology, the seven heavenly bodies govern the seven notes. The Sun and Mars are considered to be hot as they rule the element of fire. Jupiter and Moon rule water, Venus and Mercury rule air and Saturn rules the element of earth. According to this "principle" the seven notes are believed to be "cold" or "hot" or "moist" etc. The ethos of Eastern classical music reverberates with many such traditional tales.

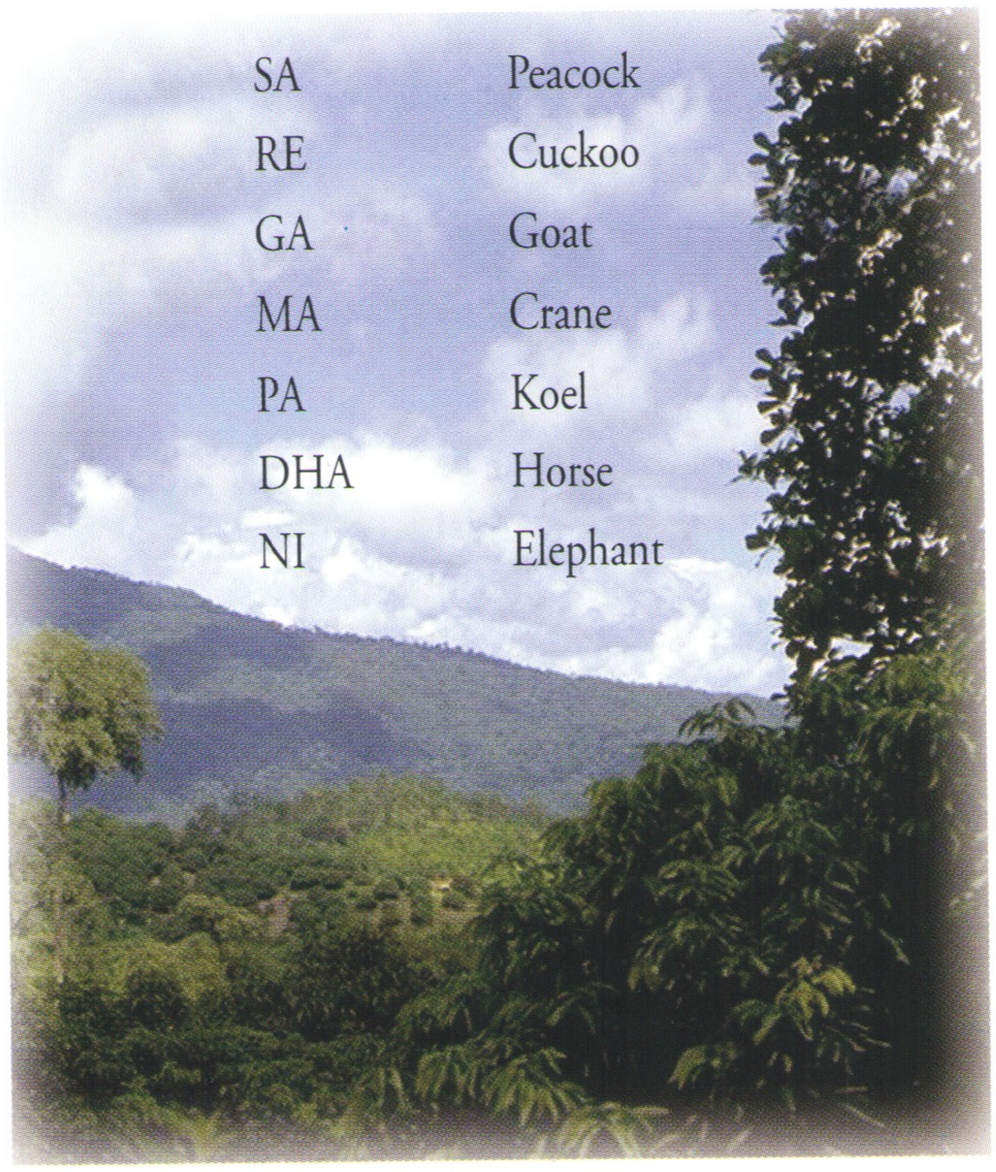
"Deep in the heart of this universe of creation and immanent with it, there is a kind of throbbing of life. Music conveys to us a feeling of this heart-throb of universal harmony. Life of man as a whole forms part of this great symphony.... the sun, the moon, the plants and the stars, the trees and the herbs - all of them contribute their own tune to this great music of the universe."

Tagore

* See page 10

In the animal kingdom, cries of different animals symbolise the seven notes

The sound of *Sa* has come from the cry of the peacock. The note *Re* has the cry of the cuckoo. The sound of *Ga* has been taken from the goat, *Ma* from the cry of the crane, *Pa* from the *koel*, *Dha* from the neighing of the horse and *Ni* from the trumpeting of the elephant.

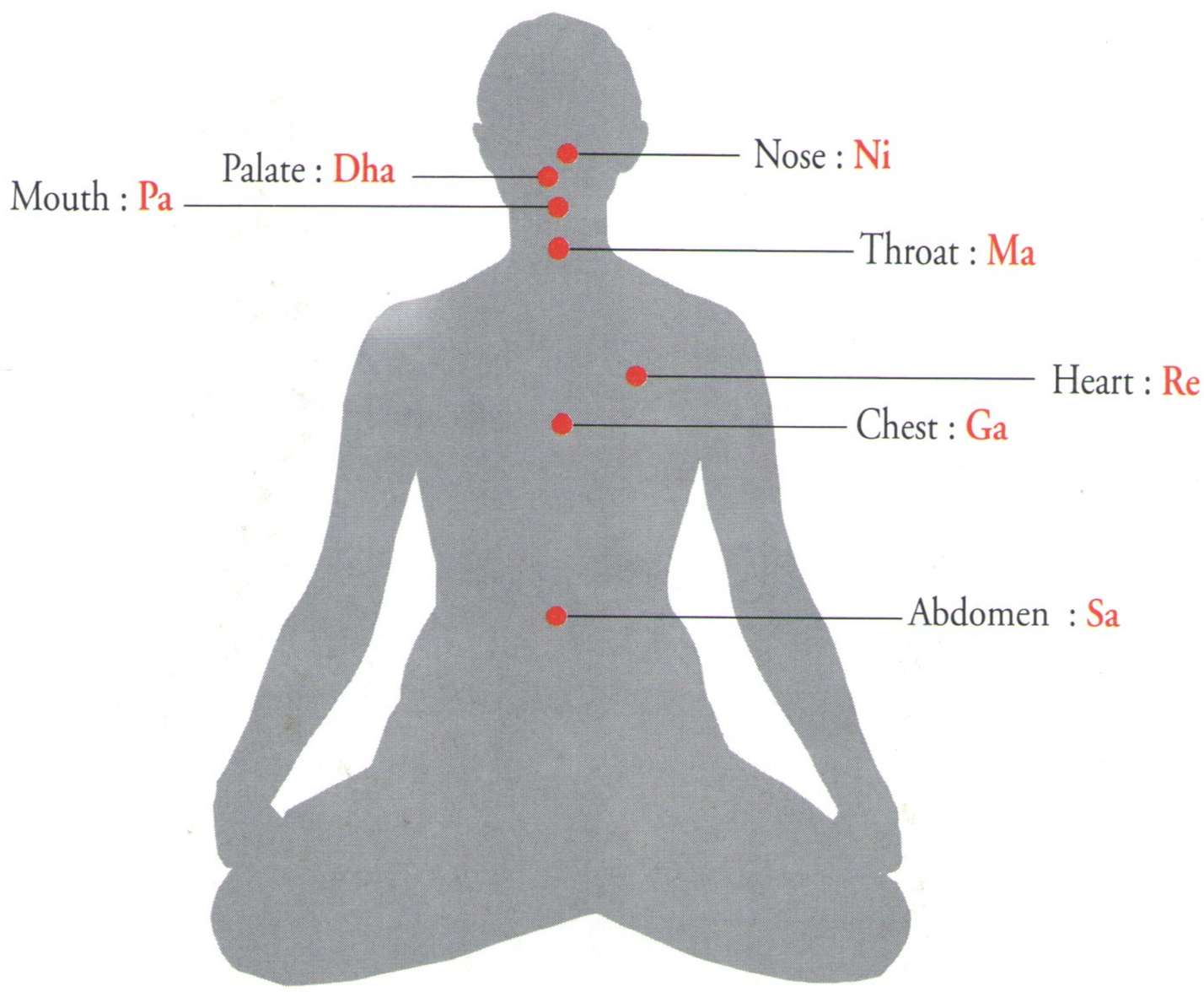


The language of words belongs to the world of man and the language of music to the world of nature.

There's music in the sighing of a reed;
There's music in the gushing of a rill;
There's music in all things,
if men had ears;
Their earth is but an echo
of the spheres.
Byron

The seven notes and the human body

The resonance of different musical notes, if sung or played truly and correctly — that is, with absolute precision — will come from different parts of the human body. *Sa* comes from the abdomen, *Re* from the heart, *Ga* from the chest, *Ma* from the throat, and so on.



The man that hath not music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems, and spoils;
The motions of his spirit are dull as night,
And his affections dark as Erebus:
Let no such man be trusted.

Shakespeare

Western and Eastern music — what is the difference?

Music in the West has a **written tradition.** It is created in the mind, then written out in **staff notation***. While playing this music or singing it, the musician has to read from the book. In other words, Western music is put on paper so that the musical dimension is literally prescribed in print.

Western music is also **harmonic,*** which means that it has a **simultaneous sounding of notes.** The composer maintains in his mind some melody which ranks as the principal. Other melodies are combined with it or with the accompanying chords. This is a process of weaving together of melodic strands.

On the other hand, Eastern classical music is different from the Western genre in that it has an **oral tradition.** In this system (oral) the musician does not have to sing or play his instrument in exactly the same way as he did before. For he creates music in his mind and the melody of his music gets instilled in his mind. He cannot forget it. In fact, he has imbibed these melodies from a collective memory spanning and surviving over centuries. Every time he sings or plays a *raag,* he embellishes it with his own beautiful improvizations. This form of music has such depth and feeling that it has caught the imagination of people even in the Western world. A quote once again from Yehudi Menuhin : "With regard to its melodic and rhythmic construction, Indian music represents beyond doubt the most complex and elaborate organization of every possible succession of notes and subdivision and multiplication of rhythmic sequence. There is not a single conceivable scale which does not have a name, function, a mood and style of playing assigned to it .... and there are hundreds *(ragas)* more, each expressing a different world of feeling and thought, of which we in the West have never even heard."

The New Grove Dictionary of Music and Musicians says, "The music of South Asia in the form of Indian classical music has shown signs of becoming the first non-European music art to gain world standing without being absorbed into the commercial styles of the West .... a steadily increasing number of serious students of South Asian art music have come from Europe, America and Japan."

With regard to the oral tradition, it is interesting to note that even in the West some forms of music have remained oral, such as the Western folk music or Jazz. And it is notable that just for this reason such music has survived in its original form! On the other hand, Western classical music (which has a written tradition) has changed so much that, in the words of Professor N. A. Jairazbhoy, "...their composers would be shocked if they were alive today."

* See pages 16 and 9

Two fundamental aspects

The Indo-Pakistani classical music has two fundamental aspects: **melody** and **rhythm**, or *sur* and *taal.* These aspects are embodied in a system of **note pattern** *(raag)* and **rhythm pattern** *(taal).*

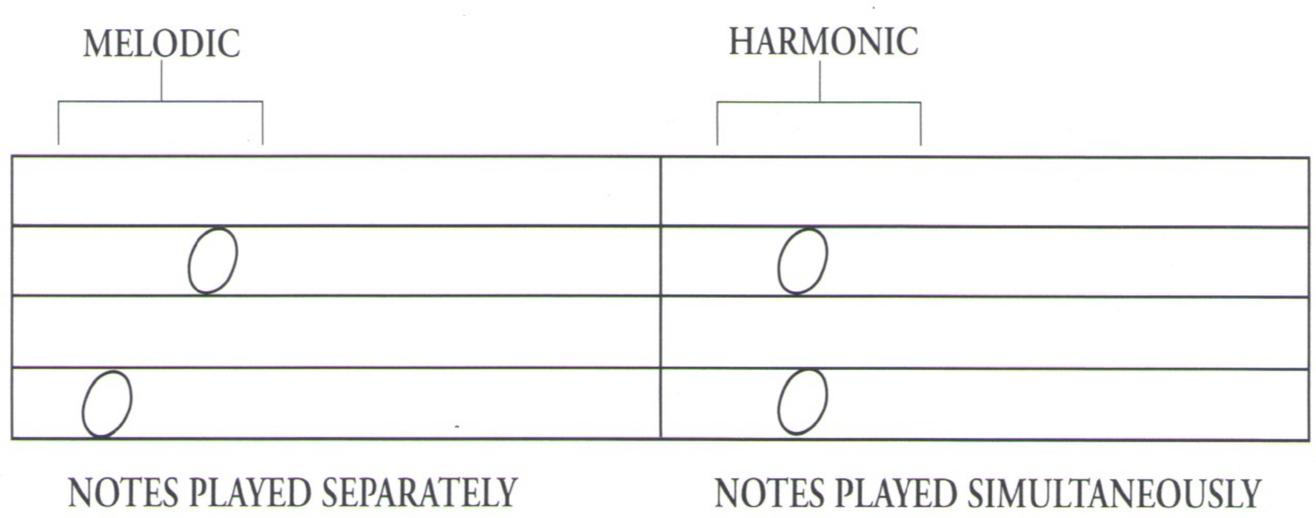
Harmony is quite foreign to this music and the *raags* **have no counterpart in Western music.**

In melody, a succession of notes, varying in pitch, have an organized and recognizable shape. It is 'horizontal' – the notes are heard **consecutively**, whereas in harmony, notes are sounded **simultaneously** – 'vertically'. The music of many primitive races still remains melodic, as do Western **folk songs.**

The Golden Encyclopaedia of Music by Norman Lloyd describes the human voice as the "first melodic instrument", and that : "there are as many varieties of melody as there are human emotions." And the famous 18th century Austrian composer, Joseph Haydn, said : "It is melody which is the charm of music, and it is that which is most difficult to produce. The invention of a fine melody is a work of genius."

Another very important fact which distinguishes our music from the Western tradition is that every *raag* expresses a **different emotion** and is linked to **different times** of the day and **seasons** of the year.

MELODY AND HARMONY



The terminology (Eastern Music)

THE NOTES

Sa	The first note, called *sur*
Re	The second note, called *rekhab*
Ga	The third note, called *gandhar*
Ma	The fourth note, called *madham*
Pa	The fifth note, called *pancham*
Dha	The sixth note, called *dhewat*
Ni	The seventh note, called *nikhad*

KINDS OF NOTE

Komal sur	A flat note
Tivar sur	A sharp note
Vadi sur	The dominating note in a *raag*
Sumvadi sur	The second important note in a *raag*

Bebadi sur	Dissonant note
Verjit sur	Omitted note
Shudh sur	Pure, natural positions of the notes which correspond to the Western Major scale

THE MELODY *(RAAG)*

Raag	A composition, a grand melodic scheme, expressed through musical notes. A *raag* must have **at least five notes** in its ascending and descending order. It also has particular **moods** and **emotions** linked to it.

KINDS OF *RAAG*

Sampooran raag	A *raag* which has all the seven *sur* (notes) in its ascending and descending order, like: *Sa, Re, Ga, Ma, Pa, Dha, Ni,* and *Sa, Ni, Dha, Pa, Ma, Ga, Re* = 7-7 (Heptatonic in the West)
Khadho raag	A *raag* which has six *sur* (notes) in its ascending and descending order, like : *Sa, Re, Ga, Pa, Dha, Ni,* and *Sa, Ni, Dha, Pa, Ga, Re* = 6-6 (Hexatonic in the West)
Odho raag	A *raag* which has only five *sur* (notes) in its ascending and descending order, like : *Sa, Ga, Ma, Dha, Ni* and *Sa, Ni, Dha, Ma, Ga* = 5-5 (Pentatonic in the West)

Porwa-ang raag	A *raag* which stays mostly on the lower notes of the scale, i.e., from *Sa* to *Pa*.
Utran-ang raag	A *raag* which stays mostly on the higher notes of the scale, i.e., from *Pa* to *Sa*.
Vikr raag	A *raag* which progresses in a zigzag manner. Like: *Ni Sa Ga Ma Pa Ga Ma Pa Ga Ma Re Sa*

THE STRUCTURE

Aarohi	Ascending notes of a *raag*, like *Sa, Ga, Ma, Dha, Ni, Sa*
Avrohi	Descending notes of a *raag*, like *Sa, Ni, Dha, Ma, Ga, Sa*
Asthai	The main part (words) of a *khayal**, usually performed on the lower part of the *raag* scale (middle octave)
Antara	The second part (words) of a *khayal*, usually performed on the upper notes of the scale
Alaap	Analysis of, or prelude to a *raag* without rhythmic accompaniment. Introductory rendition of various combinations of the notes of a *raag*.

* See page 14

Bandish	A composition. Defined relation of words, notes and rhythm
Sargam	To sing the tune of the *raag* by the notes instead of words, such as *Sa, Re, Ga, Ma,....*
Taan	Variations of run, on the spur of the moment

THE MUSICAL REGISTER

Saptak	Octave (Range of keys from 1 to 12)
Mandir asthan	Lower octave (Breast Register)
Madh asthan	Middle octave (Throat Register)
Tar asthan	Upper octave (Head Register)

THE RHYTHM

Taal	A rhythmic and cyclic (repetitive) arrangement of beats
Laye	Tempo or speed of a *taal*
Bilampat laye	Slow rhythm
Madhya laye	Medium or normal rhythm
Drut laye	Quick or fast rhythm
Matra	Time unit. A stroke. One beat in the rhythmic cycle
Summ	Starting point of a *taal,* the first *matra* -- the point where a singer and his rhythm player have to meet again and again. Also the climax when the singer and the tabla player meet each other in perfect harmony
Khali	Silent beat

Dhun	A tune. Light and short melody with mixtures of simple *raags*
Tappa	Folk tune of the Punjab which was introduced in the court of Asif-ud-Daula by Shori, the famous court singer. Light style in which *taans* are predominant
*Dhrupad**	The old classical style in which *taans* are not allowed
Sadra	Vocal composition set in *Jhap taal*
*Qawwali***	Muslim devotional song presented by a group of singers
*Khayal****	The predominant style of classical singing developed by Sultan Hussain Sharqi of Jaunpur in the 15th century*. It is presented in four parts — *alap, asthai, antara* and *tarana*
*Tarana***	Compostion in fast rhythm in which only meaningless syllables are used, like *yala, lom, tom, nom, dani* etc. Persian couplets are also inserted in *tarana*
Thumri	Light style of singing in which love and devotion are interwoven. It is a by-product of *khayal* and *tappa*
Dadra	Light style of singing sung on *dadra taal* of 6 beats
*Bhajan*****	Hindu devotional song
Ghazal	Urdu and Persian poetry sung in light style
Kafi	Folk-oriented genre of music

* Raja Man Tanwar, the ruler of Gwalior (1482-1516) played a major role in the invention of the *Dhrupad* style.

** Amir Khusro, (1253-1355) poet, musician, minister, statesman, soldier in the reign of Tughlaq, is credited for the evolution of *Qawwali* and *Tarana*. He also introduced a sweet blend of Persian modes and invented many *raags*.

*** *Khayal* is different from *Dhrupad* style which was in vogue in the royal courts of the Mughals. (See page 3)

**** Rani Mirabai of Udaipur devoted her life to *Bhajans* (divine songs) in the temple of Chittor.

The terminology *(Western Music)*

Melody : A succession of notes, varying in pitch which has an organised and recognisable shape

Harmony : The simultaneous sounding of notes

Chords : Any combination of notes played together

Counterpoint : The ability, unique to music, to say two things at once comprehensively Note against note

Chamber Music : Written to be performed at a private house or small hall

Carol : Joyous song at Christmas

Classical Music : Art music distinguished from popular or folk music. Greatest came from Haydn (1732-1809), Mozart (1756-1791), Beethoven (1770-1827) — the Viennese classical period

Romantic Period : Chopin (1810-1849), Liszt (1811-1886), Wagner (1813-1883) etc.

Blue : Slow kind of song woven into jazz. The first blue song 'Memphis blue' was written in 1909

Jazz : The American form of dance music which has branched out into different styles

Symphony : A work for orchestra consisting of 3 or 4 separate movements — string, wind and percussion

Concerto : An instrumental work, usually in three movements

Quartet : A composition for 4 vocalists or instrumentalists

Quintet : A composition for 5 singers or instrumentalists

Rhapsody : Composition in free form

Overture : Musical opening played before the curtain goes up

Serenade : A calm piece sung or played in open air, specially for lovers

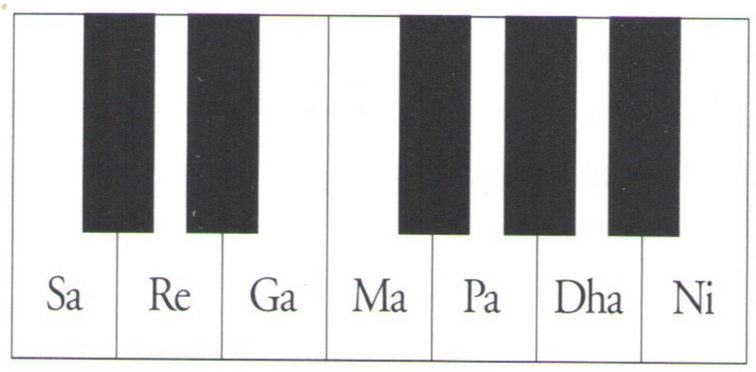
Sonata : Instrumental form consisting of 3 or 4 movements in contrasting tempos

Staff	:	Set of 5 lines to write musical score.
Score	:	The arrangement of all the parts that have to be sung or played.
Register	:	A part of the total pitch range.
Tonic	:	The keynote or first note of the scale.
Pedal Point	:	A tone that is held while the harmony changes.
Counterpoint	:	Weaving together of 2 or more melodic lines to make a tightly knit complex musical texture.
Pulse	:	The steady beat that is present in every musical composition. It can be defined or disguised.
Tempo	:	Rate of speed at which a composition is to be sung or played.
Rhythm	:	Organization of musical tones in time. Includes factors of beat (pulse), meter, tempo etc.
Timbre	:	The quality of sound of an instrument.
Pentatonic Scale	:	Scale of five notes.
Hexatonic	:	Scale of six notes.
Heptatonic	:	Scale of seven notes.
Diatonic	:	Staying for the most part within a key or a scale.
Chromatic	:	Opposite of Diatonic. Tones of music that are not in the key of the composition.
Bass	:	Lowest adult male singing voice.
Baritone	:	Second lowest adult male singing voice.
Tenor	:	Adult male singing voice between Baritone and Alto.
Alto	:	Highest adult male singing voice (above Tenor).
Falsetto	:	Male singing voice above the normal range.
Soprano	:	The highest female and boys singing voice.

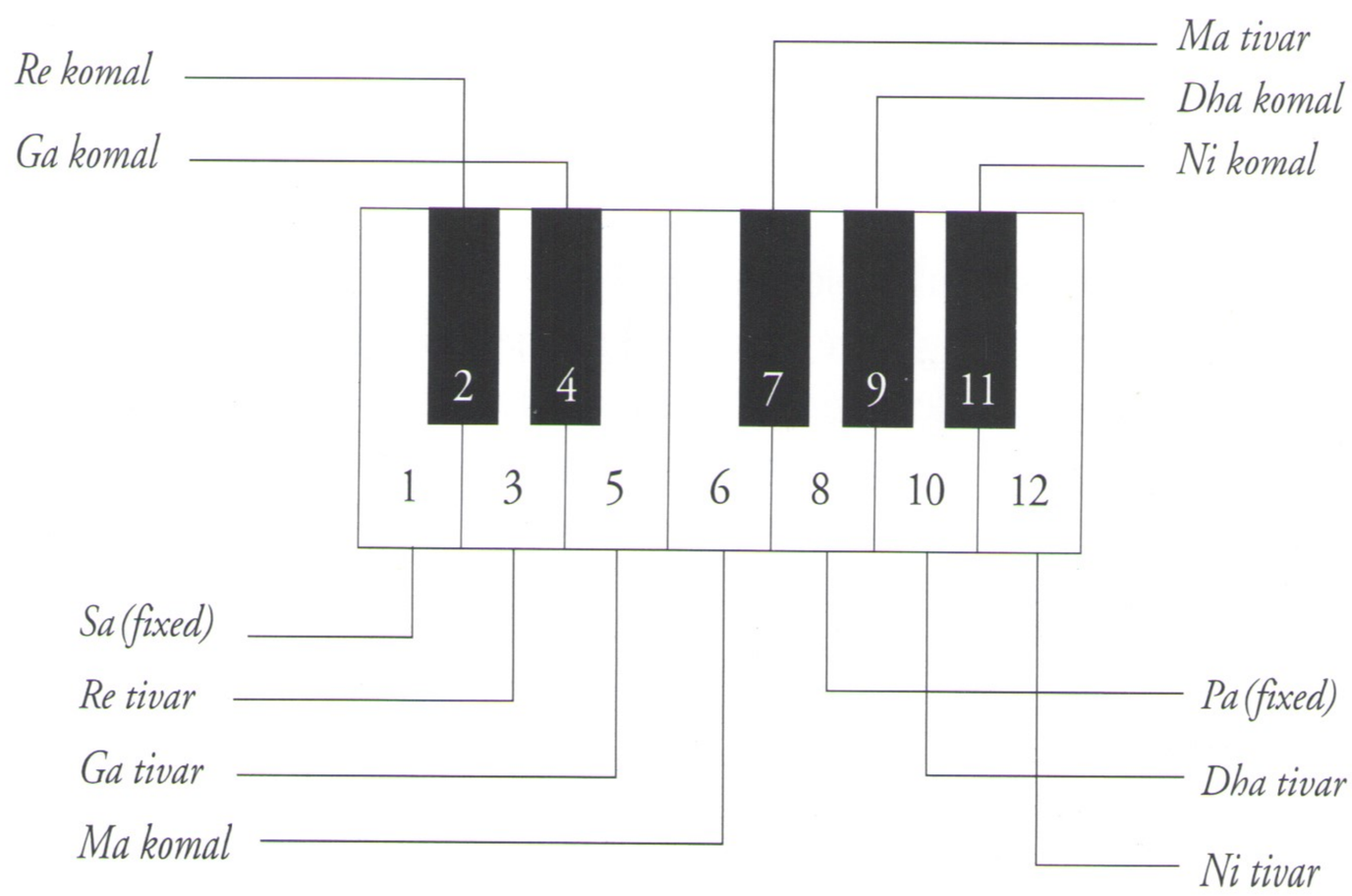
The 'saat sur' (seven notes)

In Indo-Pakistani classical music the seven notes are called : *sur, rekhab, gandhar, madham, pancham, dhewat* and *nikhad.*

For abbreviation, these are called : *sa, re, ga, ma, pa, dha, ni*, as shown on the white keys below.



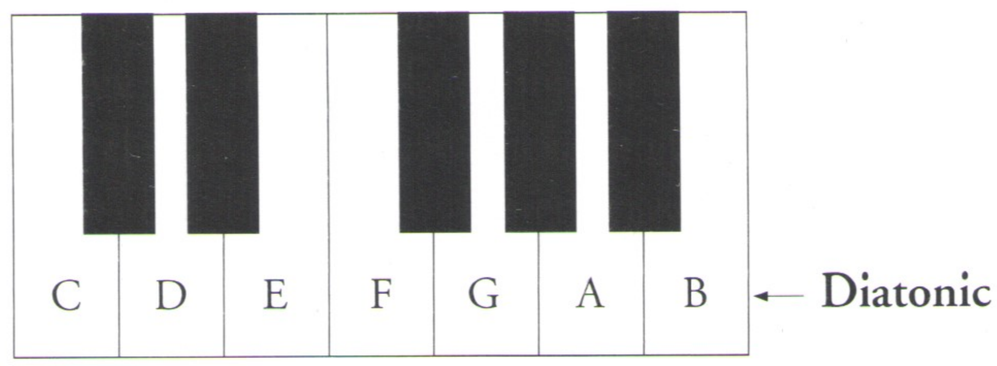
In a *saptak* (octave) there are **twelve notes.** These are called :



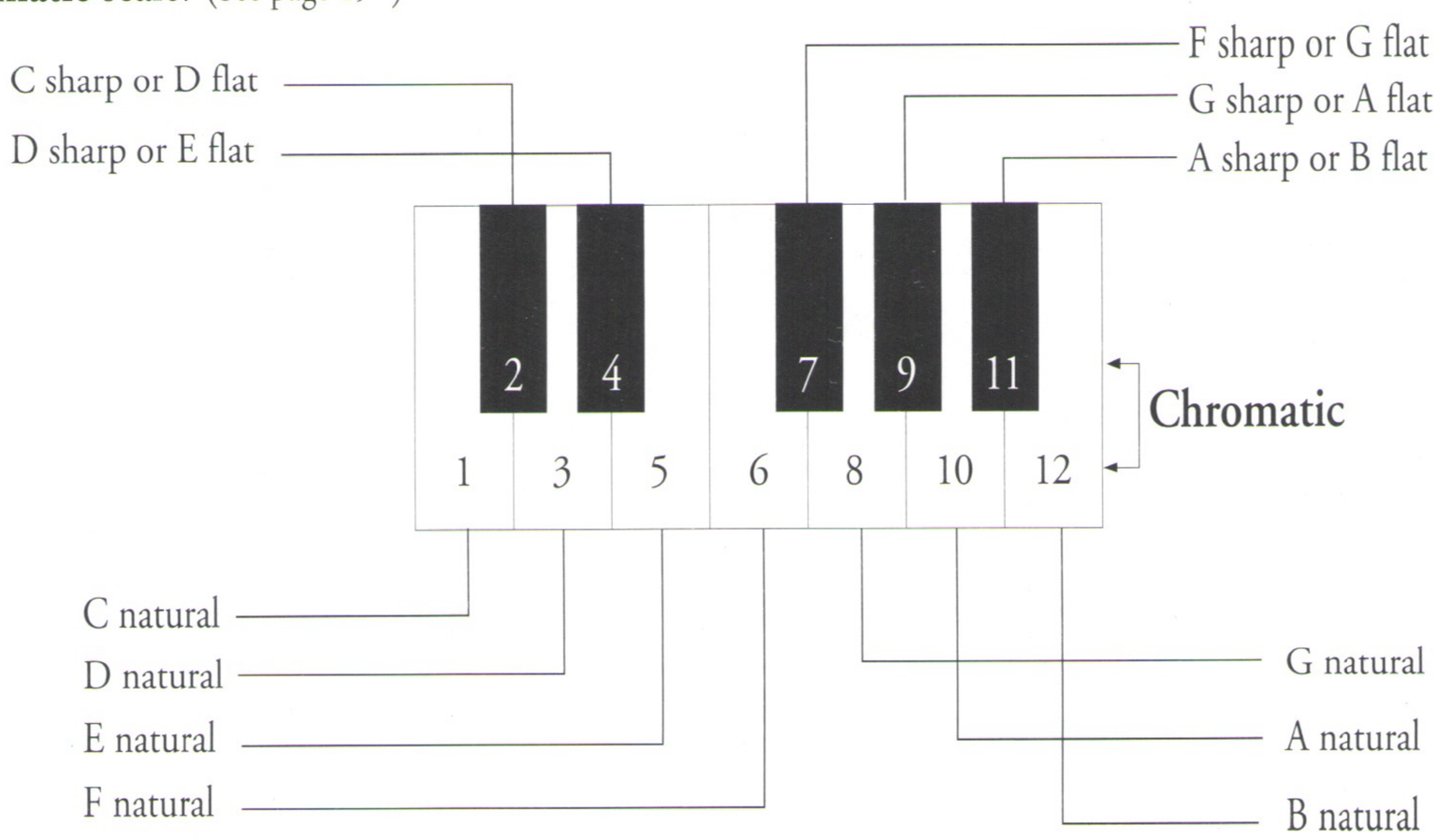
The seven notes

The seven notes of Eastern music—**Sa, Re, Ga, Ma, Pa, Dha, Ni** —are **Do, Re, Me, Fa, Sol, La, Si** in the Western system.

For abbreviation, these are called : **C D E F G A B**. These seven are **natural notes** as shown on the white keys below. This is called **Diatonic** which means proceeding by the tones and intervals of the natural scale.



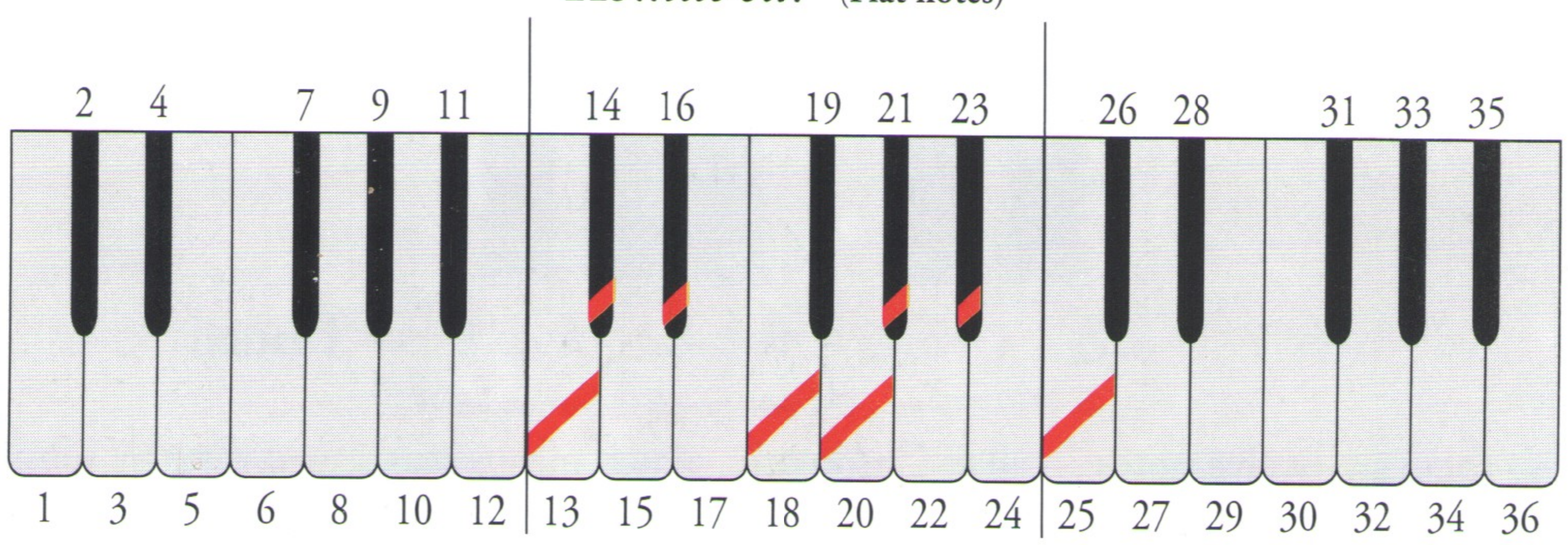
In an octave there are **twelve notes**—called **Chromatic**, which means scales preceding by **semitones**. For instance, as note numbers 1 3 5 6 8 10 and 12 are full tone notes, the note numbers 2 4 9 and 11 preceding the former, are half tone notes (note number 7 is sharp). Together, these twelve notes make the **Chromatic** scale. (See page 19*)



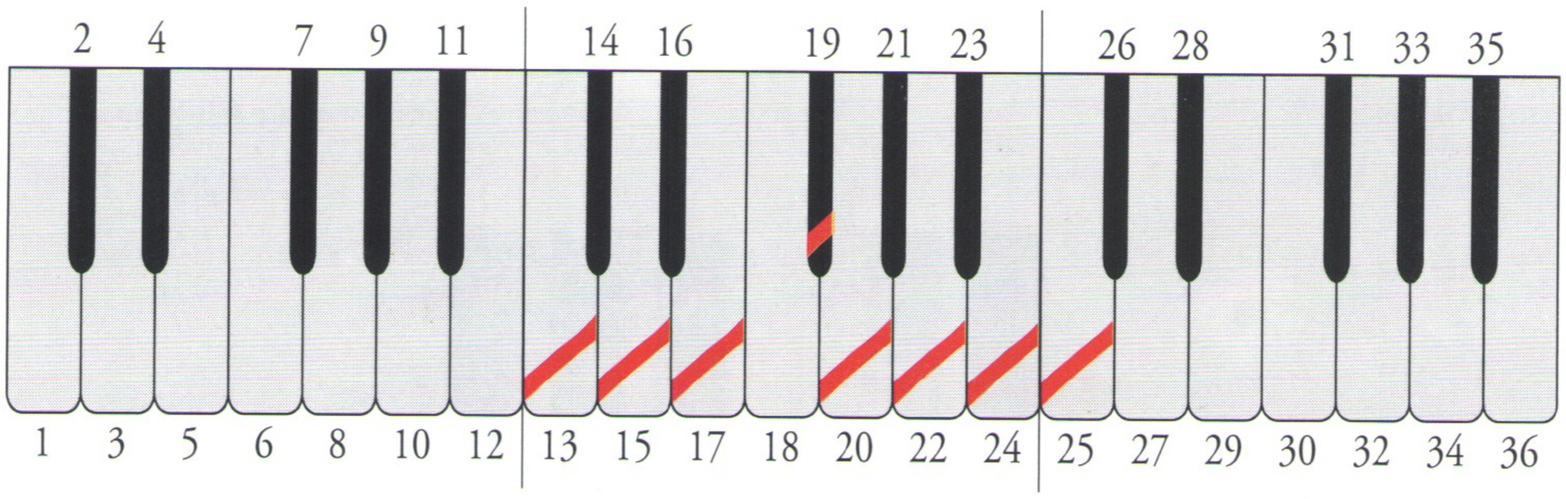
The 'barah sur' *(12 notes)*

As shown on page 17, there are twelve notes in a *saptak* (octave). Two of these notes, i.e. **Sa** and **Pa** are *qaim* (**fixed**) notes. **Five** notes are *komal* (**flat**) and **five** notes are *tivar* (**sharp**). In other words, while **Sa** is **fixed**, *Re komal* is **higher** than **Sa**, and *Re tivar* is **higher** than *Re komal* and so on.

Komal sur (Flat notes)



Tivar sur (Sharp notes)

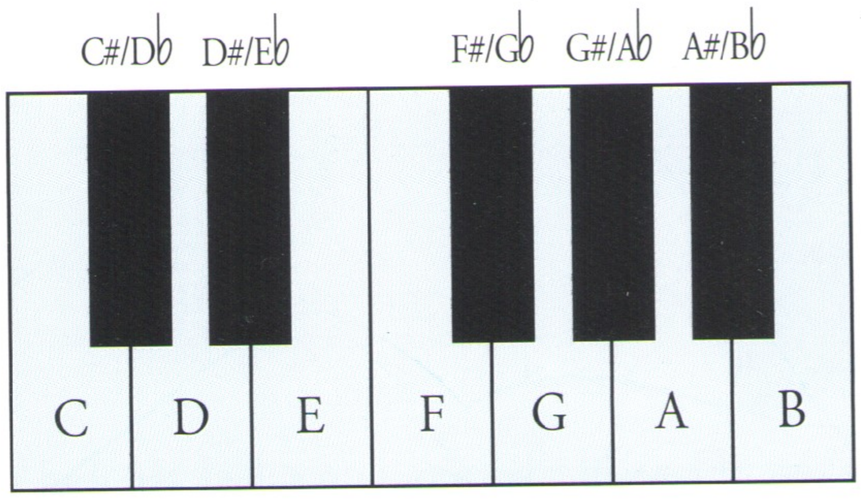


* The terms ***komal*** and ***tivar*** are not exactly comparable to their Western counterparts, **flat** and **sharp.** In the West **every note has a flat and a sharp form,** but in sub-continental music the ***sa*** **and** ***pa*** **are immovable** and they cannot have either *komal* or *tivar* forms, nor can a *komal* note be referred to as the *tivar* of the note below, which in the Western use of flat and sharp is common practice.

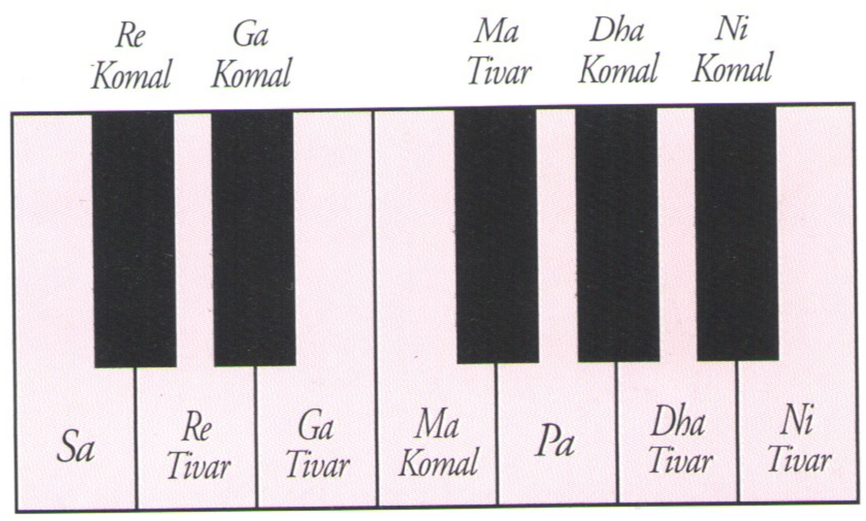
The twelve notes

To illustrate further, in an octave (*saptak*) the twelve notes of music will appear in the Western and Eastern systems like this:

THE 12 WESTERN NOTES



THE 12 EASTERN NOTES
(Barah sur)

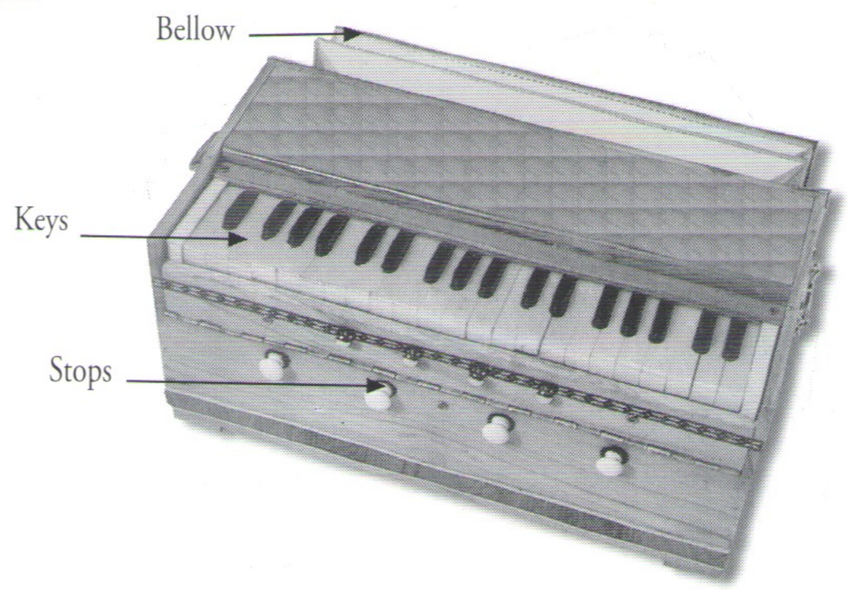


1	Sa (fixed)	C
2	Re Komal	C#/D♭
3	Re Tivar	D
4	Ga Komal	D#/E♭
5	Ga Tivar	E
6	Ma Komal	F
7	Ma Tivar	F#/G♭
8	Pa (fixed)	G
9	Dha Komal	G#/A♭
10	Dha Tivar	A
11	Ni Komal	A#/B♭
12	Ni Tivar	B

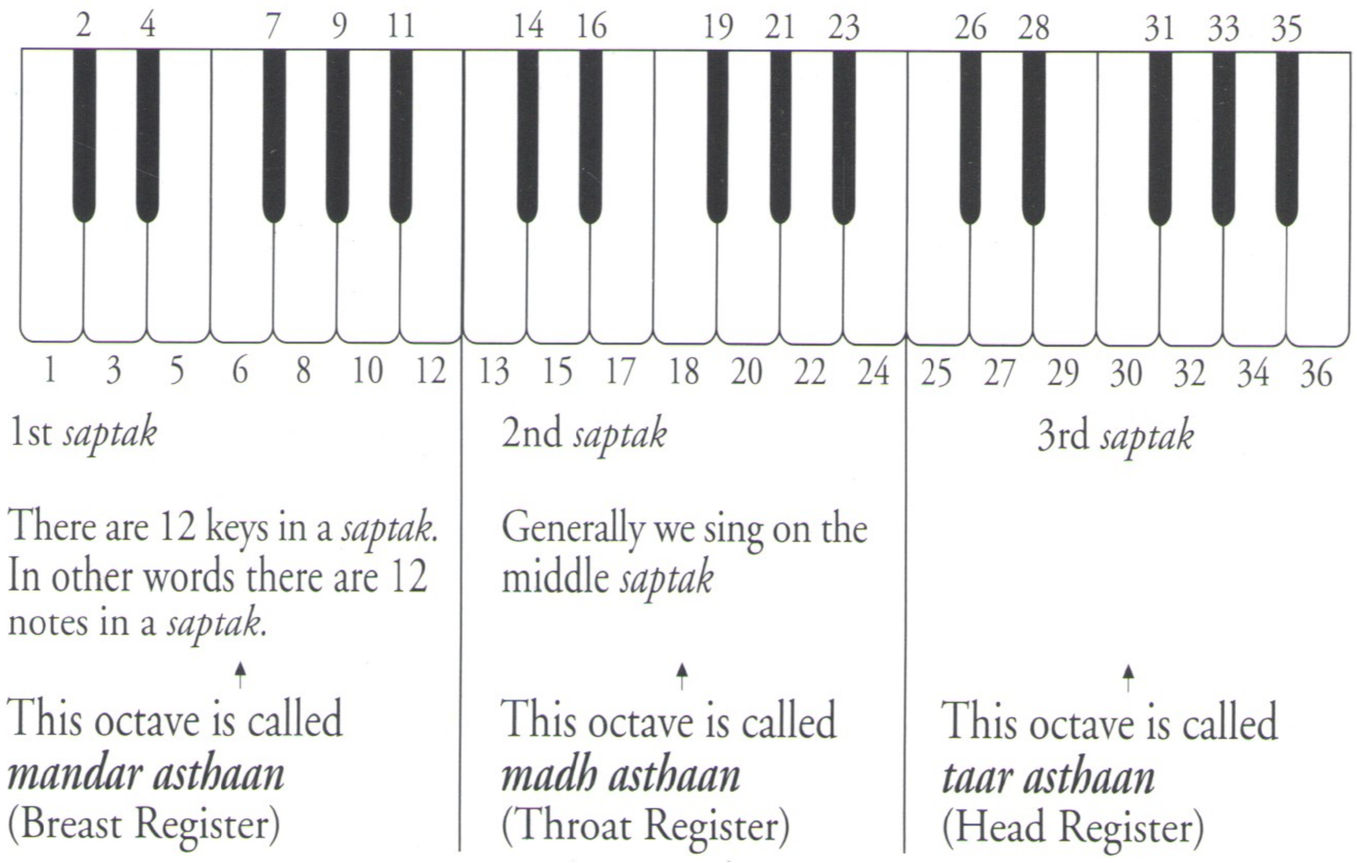
Note: The present reference scale in Indo-Pakistani classical music is that of *Raag Bilawal,* almost the same as the Western major diatonic.

A useful learning aid

The harmonium is a simple instrument and perhaps the easiest to learn. Its notes are flawless and constant and, as an accompanying instrument, it provides good tonal base and helps cover minor flaws of the vocalist. It also does not need frequent tuning and is facile enough to accommodate the changeover from one scale to another.

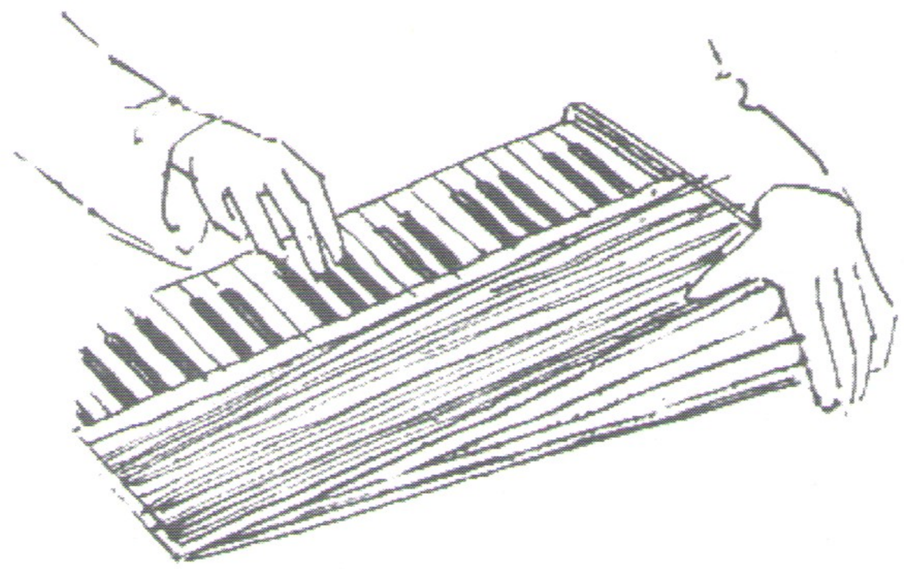


While the piano has eight octaves, there are generally three sets of keys in a harmonium called 1st, 2nd and 3rd *saptak* (octaves), i.e. from 1 to 12, 13 to 24, 25 to 36.



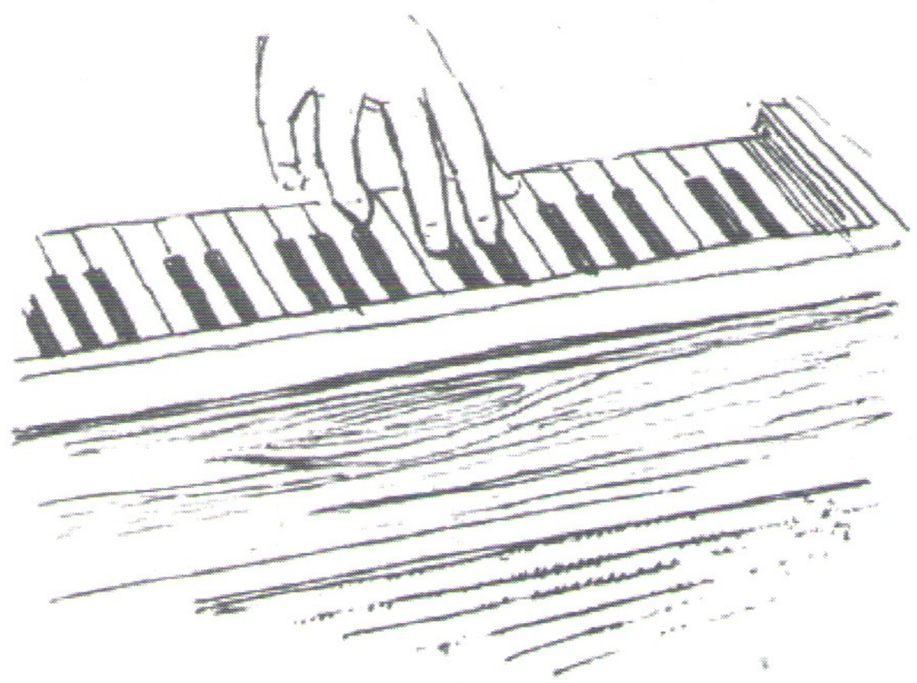
Playing the harmonium

Open the bellow, **pull the stops,**
pump the bellow with your **left hand**
(unless you are left-handed)
and **press the keys** with the fingers
of your **right hand.**



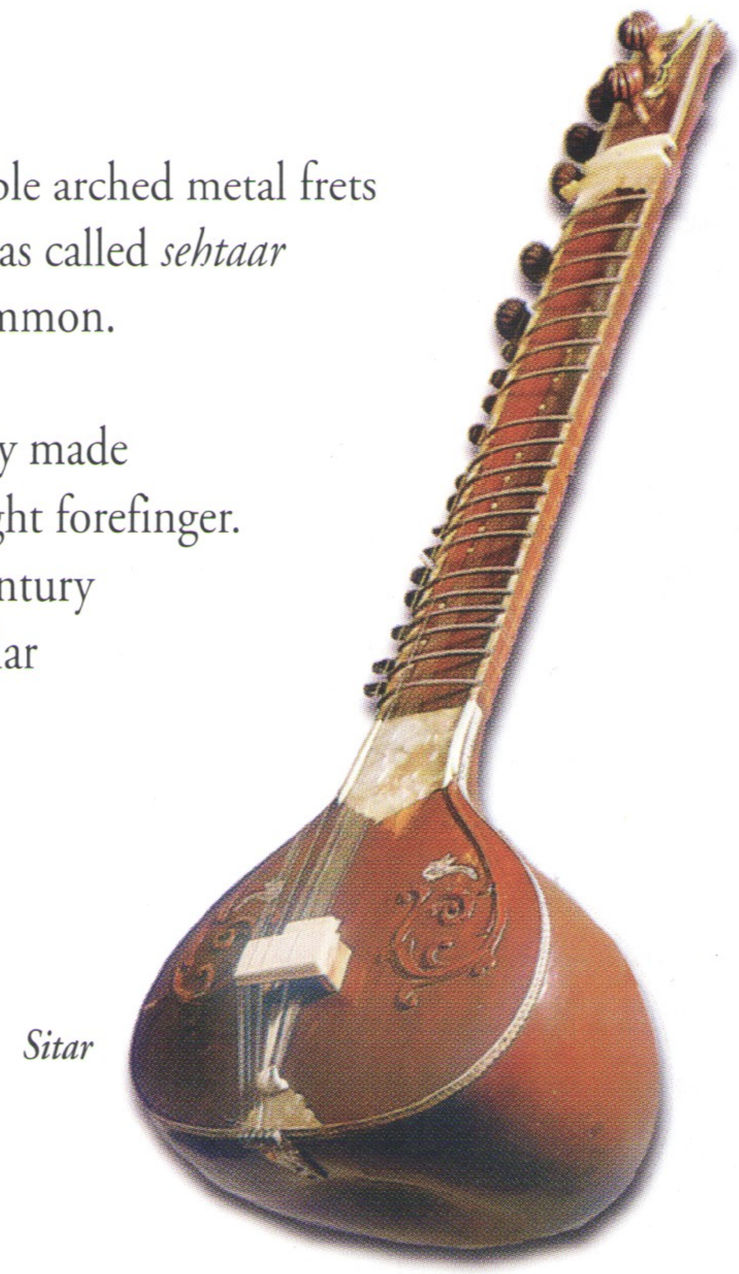
Movement of fingers

Use your **first** and **second fingers**
to **press the black keys.**
Use the **thumb** and **third finger**
to **press the white keys.**
If you are playing a tune
which involves only the white keys,
then you will have to use your first and
second fingers also to press
the white keys. But **don't use your**
thumb to press the black keys.



Instruments used in classical music

The *sitar* is a lute-like instrument with 18 moveable arched metal frets and a wooden body. It originally had 3 strings and was called *sehtaar* (meaning three strings) but now 4 to 7 strings are common. *Sitar* has 9 to 13 sympathetic under strings called *tarab ke taar* for resonance. It is played with a specially made plectrum made of hard wire which is worn on the right forefinger. The *sitar* is said to have been invented by the 14th century genius, Hazrat Amir Khusro. Today it is widely popular outside the Indo-Pakistan sub-continent as well.

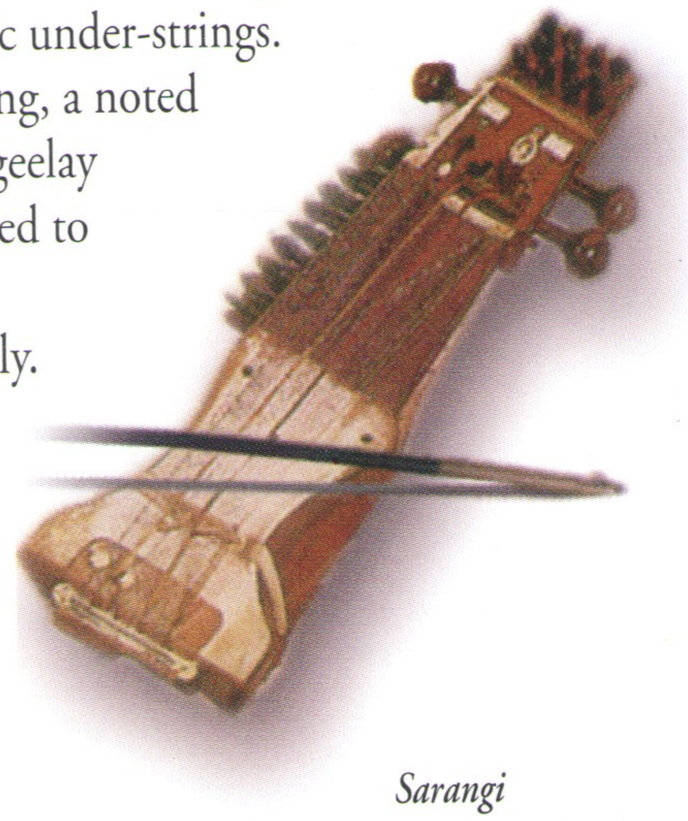


Sitar

Ustad Imdad Husain

Sitar is played in a seated position — the right arm pressing the gourd, the neck is held in a slanting position by the left hand. On the index finger of the right hand a *mizrab* (plectrum) is worn which strikes the strings, while the two fingers of the left hand press the strings on the moveable frets to play the notes.

The *sarangi* is a sturdy-looking *rubab* type bowed instrument made from a single piece of heavy wood. It has a skin-covered sound box and a finger board. It has 3 main strings and 10 or more sympathetic under-strings. It is said that *sarangi* was invented by Mian Sarang, a noted musician in the court of Muhammad Shah Rangeelay (1719-1748). The *Sarangi* has been primarily used to accompany vocal performers and it echoes the melodic line of the vocalist quickly and accurately. All inflections and variations of the human voice are produced on this instrument. It is also used for solo performances.

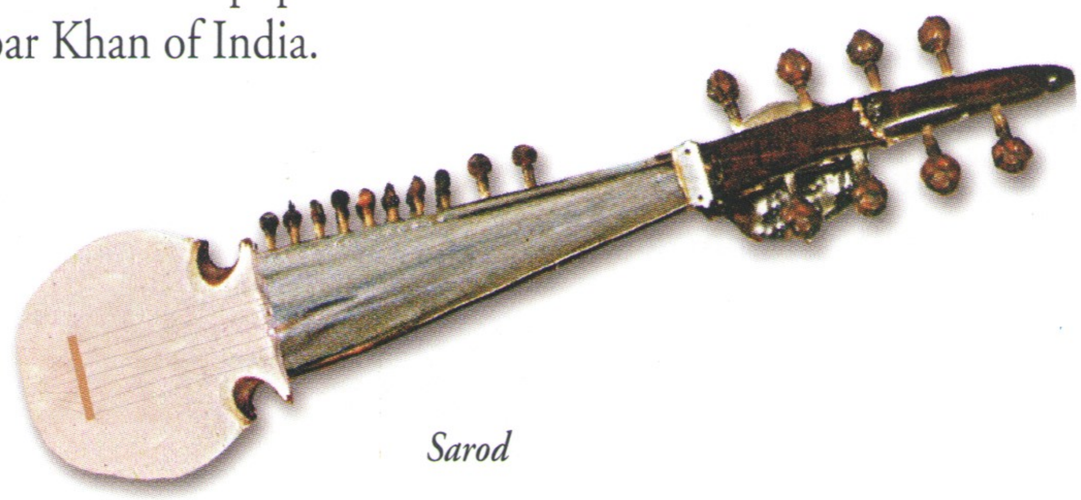


Sarangi

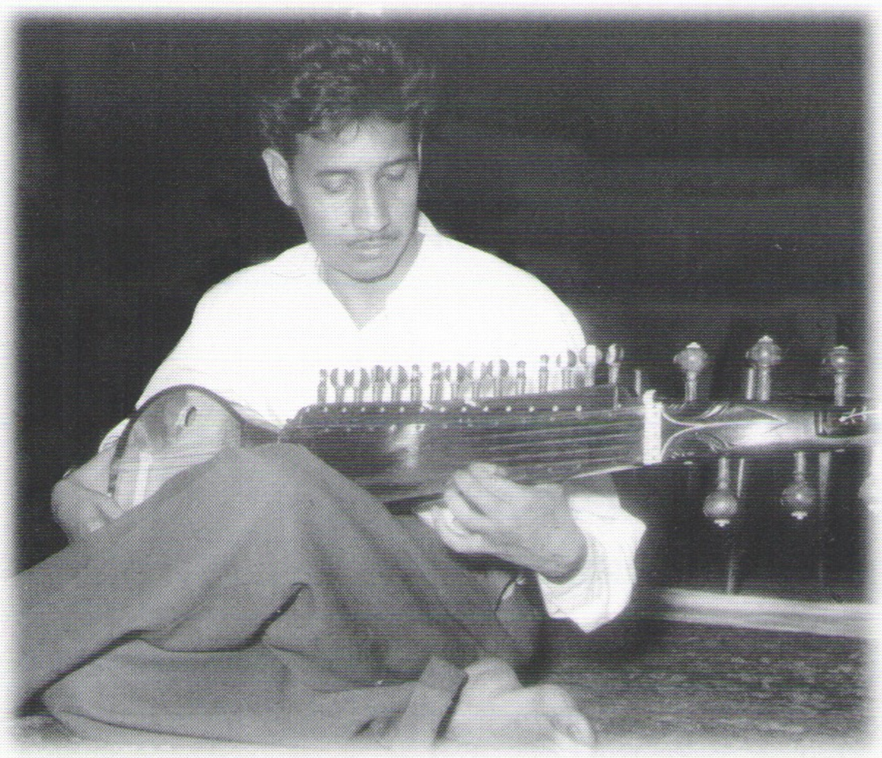
Ustad Hamid Husain

The instrument is placed in the lap and its neck rests on the left shoulder of the player, who uses a bow (like in playing the violin) and fingers of the left hand are run along the guts to play the notes.

Modern descendant of *rubab* (lute), the *sarod* is played mainly as a solo instrument. It has 6 main strings and 12 to 15 sympathetic strings. The body is carved from a single piece of wood and the belly is covered with goat skin. Unlike *sitar*, it has no frets. *Sarod* has been made popular in the West by Ustaad Ali Akbar Khan of India.



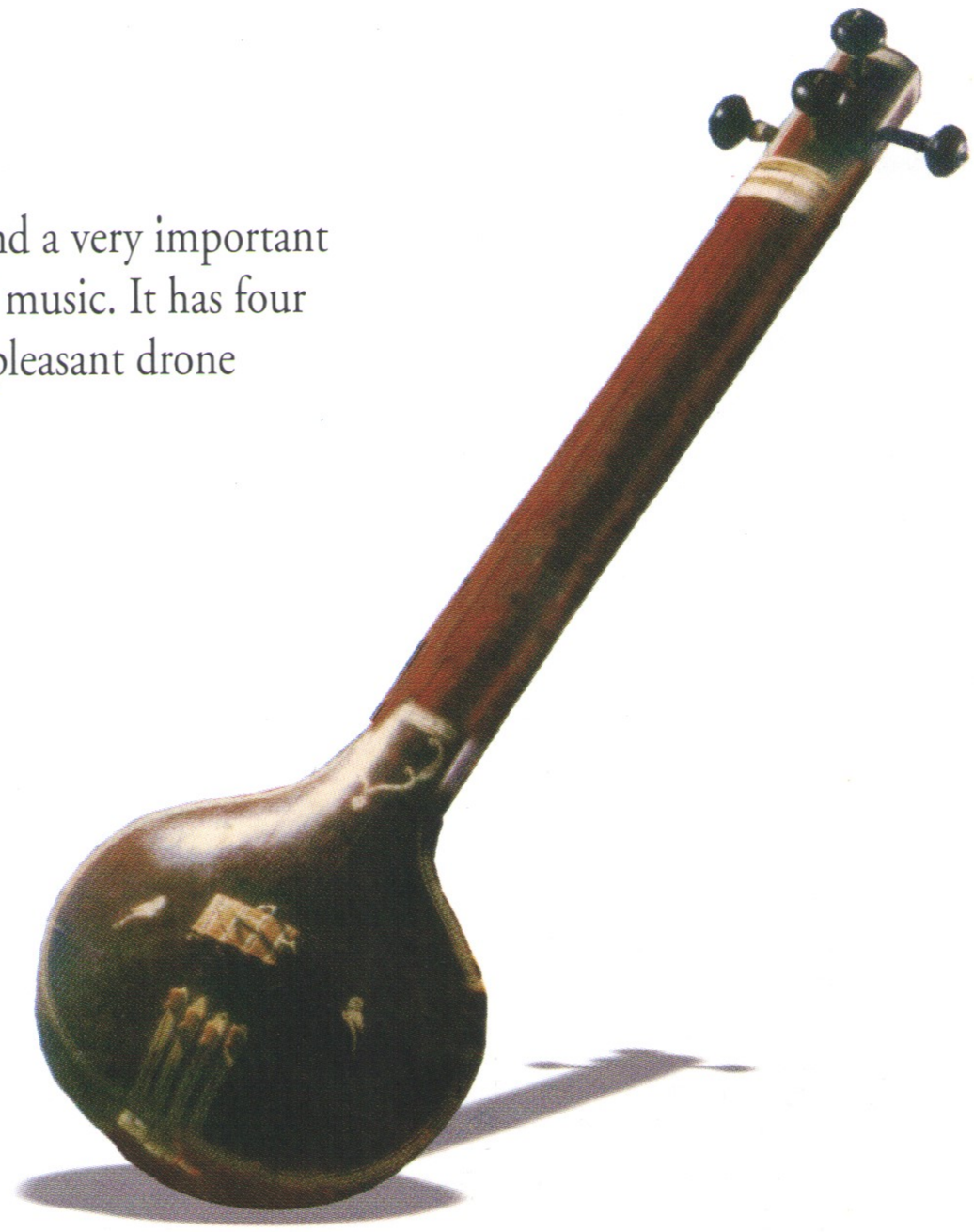
Sarod



Ustad Nazar Husain

The instrument is held like a guitar but in a seated position. It is played by striking the strings with a plectrum made of coconut shell. The fingers of the left hand press the strings and slide on the board.

The *tanpura* is a long-necked lute and a very important and widely used instrument in classical music. It has four strings and serves as a continuous and pleasant drone for singers and instrumentalists.



Tanpura

Suraiya Multanikar

It is played in a seated position; the gourd rests between the legs and the neck rests on the right shoulder of the player.
The index and middle fingers of the right hand strike the four open strings in rapid succession, in rhythm with the tune.

The harmonium is a reed instrument which was developed in Europe by Debain of Paris in 1848. Its pedalled variety was introduced in India for playing hymns in churches. Later, it was used for the theatre and for community singing and *qawwali*. In drawing rooms, it became very popular for *ghazal* and *geet* singing.
It resembles a small organ and consists of a set of free reeds whose lengths determine their pitch. Now-a-days it is also widely used as an accompanying instrument for vocalists.

Harmonium

Ustad Sadiq Pindiwaley

It is activated by a wind supply from foot or hand-operated compression bellows, and controlled by a keyboard. (See page 21-22)

The *tabla* is a pair of small hand drums played with the fingers of both hands. The right drum is called *dayan* and the left one is *bayan.* Its mother instrument is *pakhawaj* which used to be played, and is still played, as accompaniment for *dhrupad* singers. An integral part of classical music – both vocal and instrumental – it is extensively used for dance music, film music, *ghazal, thumri,* etc.

Tablas

Ustad Shahamat Khan

The *tablas* are played in a seated position and the fingers of both hands are used with great dexterity. Occasionally the palm of the hand is also used. (See page 29)

Rhythm (taal)

Rhythm is an important factor in the science of music.

In the West rhythm is based upon **syllables**, like 1 syllable =1/4 metre, 2 syllables =1/2 metre, 4 syllables =1 metre and so on.

When the rhythm and metre *(matra)* are arranged and fixed, it becomes a *taal*. In other words, ***matra* is a unit of *taal*** or the ***taal* is the sum of *matras*** having different divisions. The *matras* vary in number in different *taals*. ***Zarb* is a stroke or beat** denoting the division of *matras*.

Laye (speed) are **regular intervals — *bilampat, madh* and *drut*** (slow, medium and fast).

The right *tabla (dayan)* is tuned to the keynote of the singer or instrumentalist and the *thekas* (expressions) are executed by the fingers and palms of both hands. The *boles* (words/sound) are: ***dhin, dha, trik, tagin, dhagin, tin, ta, dhage, trikit, kut-ta,*** etc.

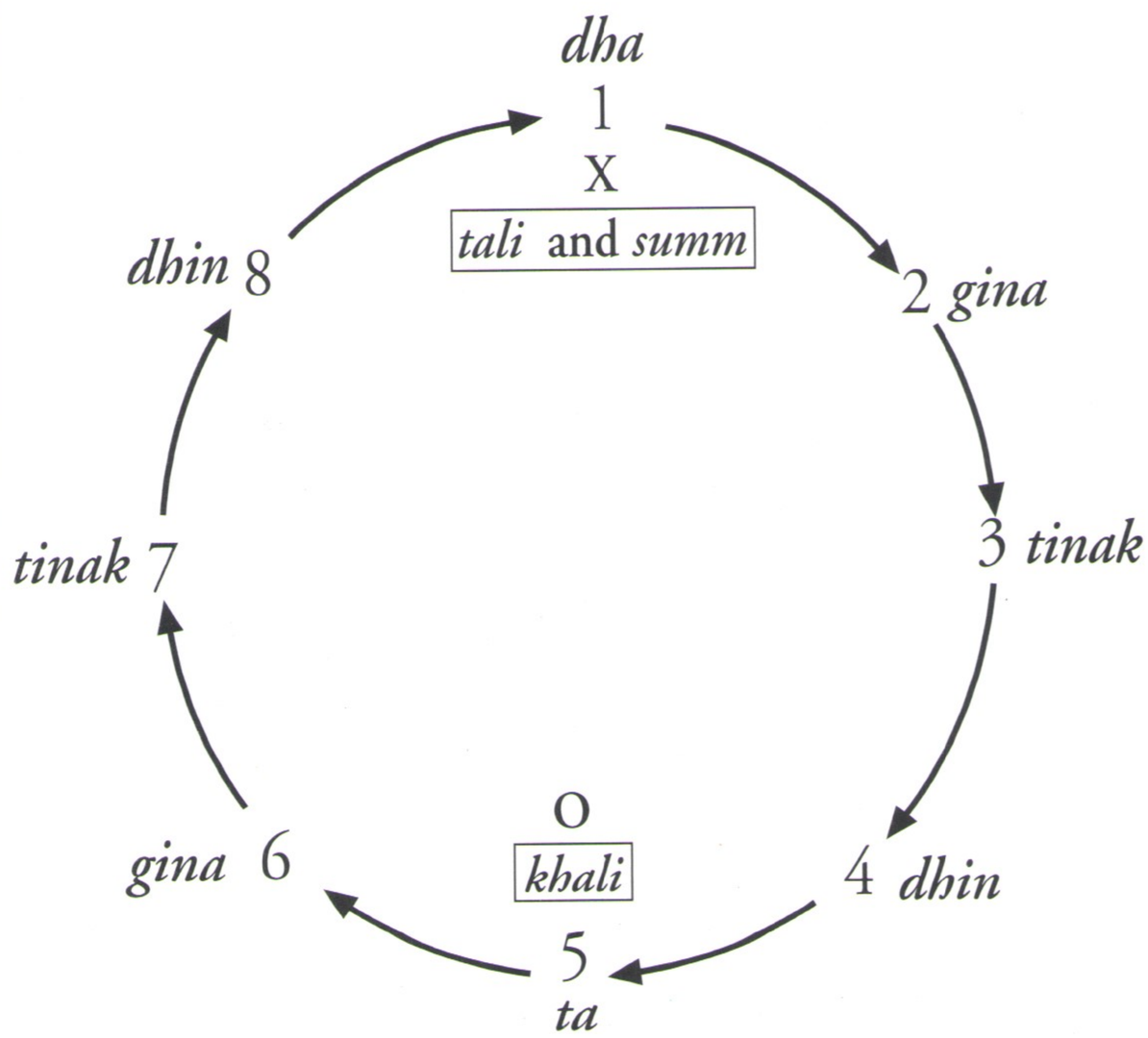
On the following pages the construction and *boles* of only five *taals* are presented, which are commonly used.

Keherva

(8 matras)

matras :	1	2	3	4	5	6	7	8
bole :	*dha*	*gina*	*tinak*	*dhin*	*ta*	*gina*	*tinak*	*dhin*
tali and khali :	X				O			

The *summ* is shown by "X"and the *khali* by "O" The *summ* is the beginning and the end of the cycle. *Tali* (clap) on 1st *matra* and *khali* on 5th *matra.*

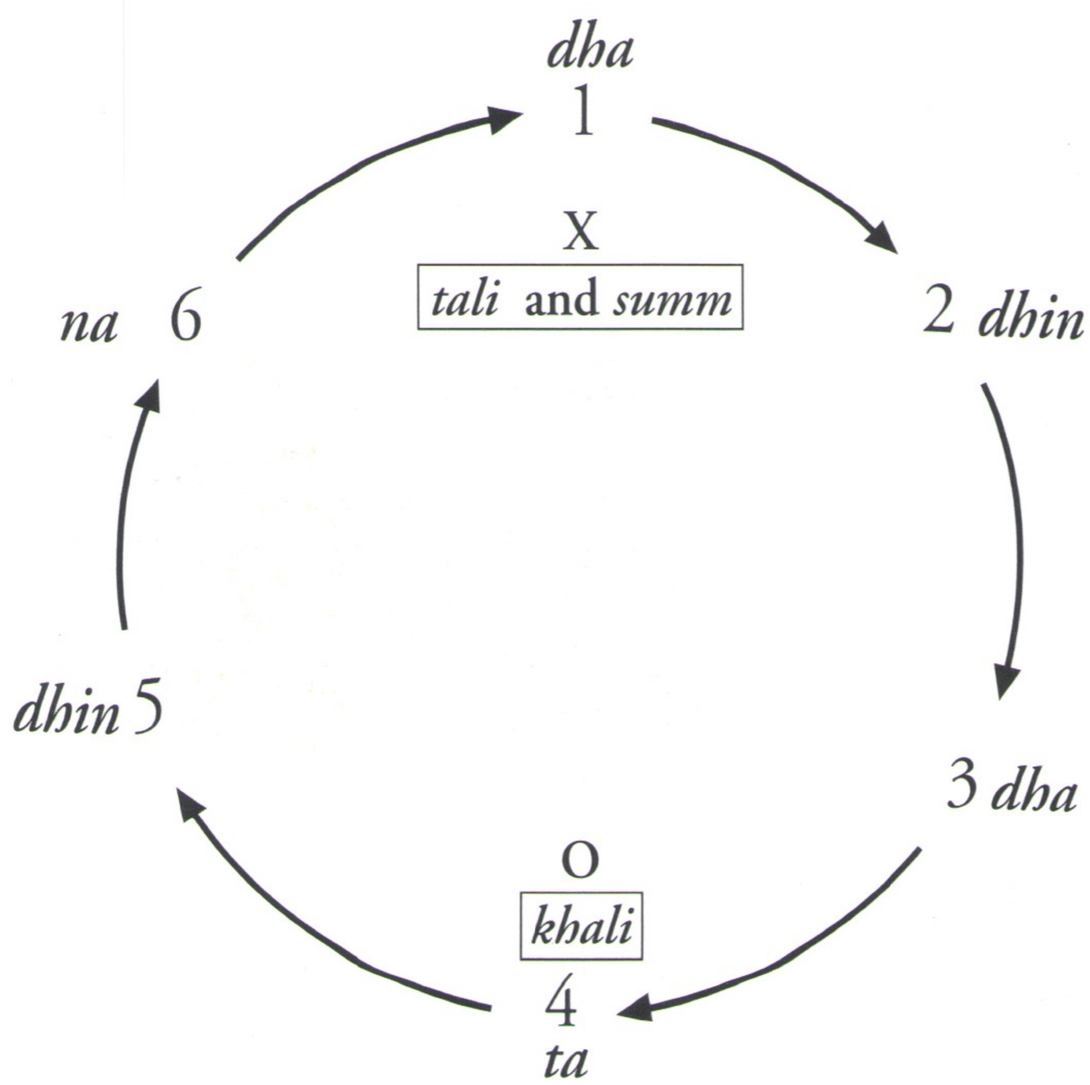


Dadra

(6 matras)

matras :	*1*	*2*	*3*	*4*	*5*	*6*
bole :	*dha*	*dhin*	*dha*	*ta*	*dhin*	*na*
tali and khali :	X			O		

The *summ* is shown by "X" and the *khali* by "O". The *summ* is the beginning and the end of the cycle. *Tali* (clap) on 1st *matra* and *khali* on 4th *matra.*

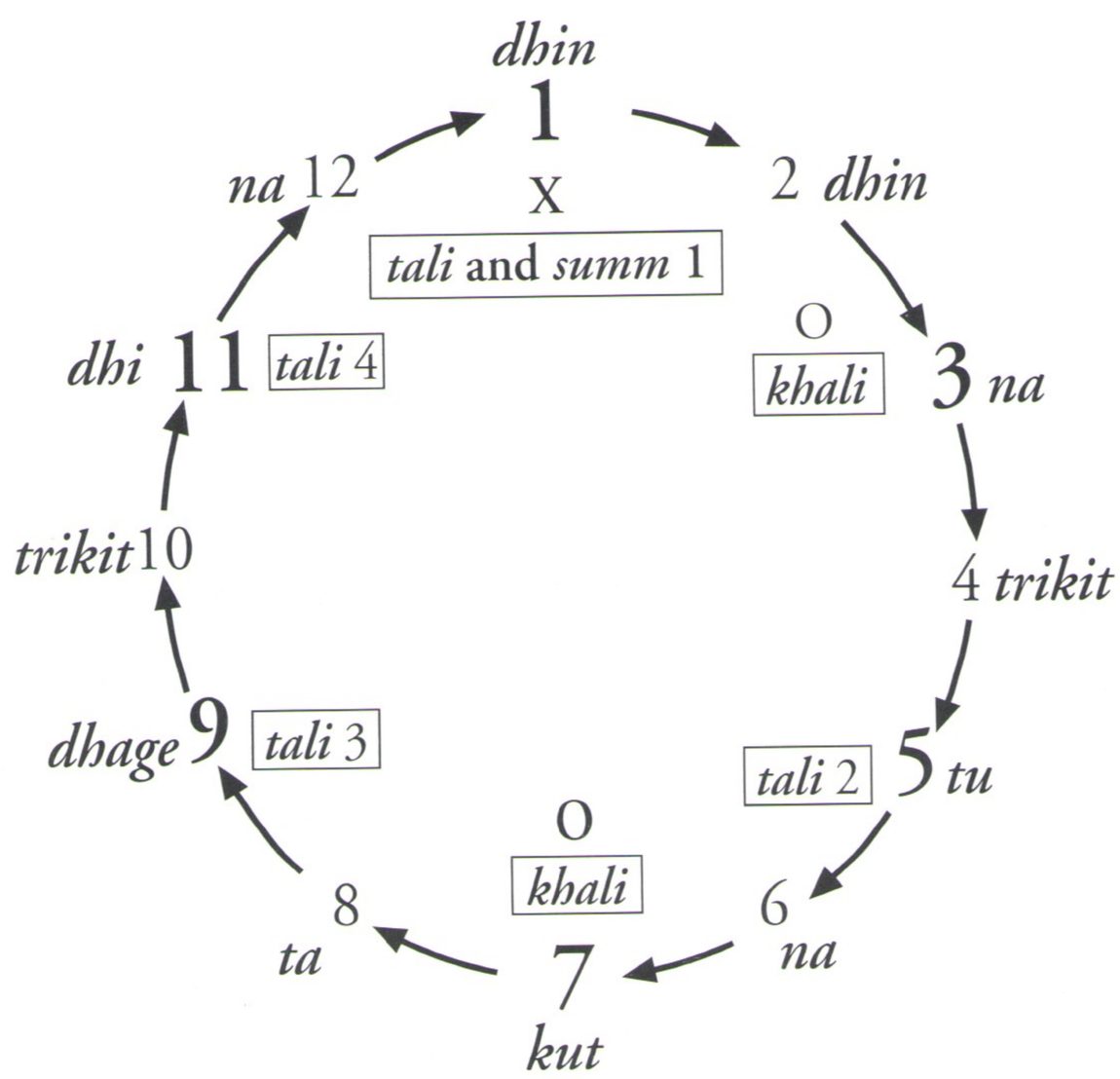


Ek-Taal

(12 matras)

matras :	1 2	3 4	5 6	7 8	9 10	11 12
bole :	*dhin dhin*	*na trikit*	*tu na*	*kut ta*	*dhage trikit*	*dhi na*
tali and khali :	X	O	2	O	3	4

The *summ* is shown by "X" and the *khali* by "O". The *summ* is the beginning and the end of the cycle. *Tali* (clap) on 1st, 5th, 9th and 11th *matras* and *khali* on 3rd and 7th *matras*.

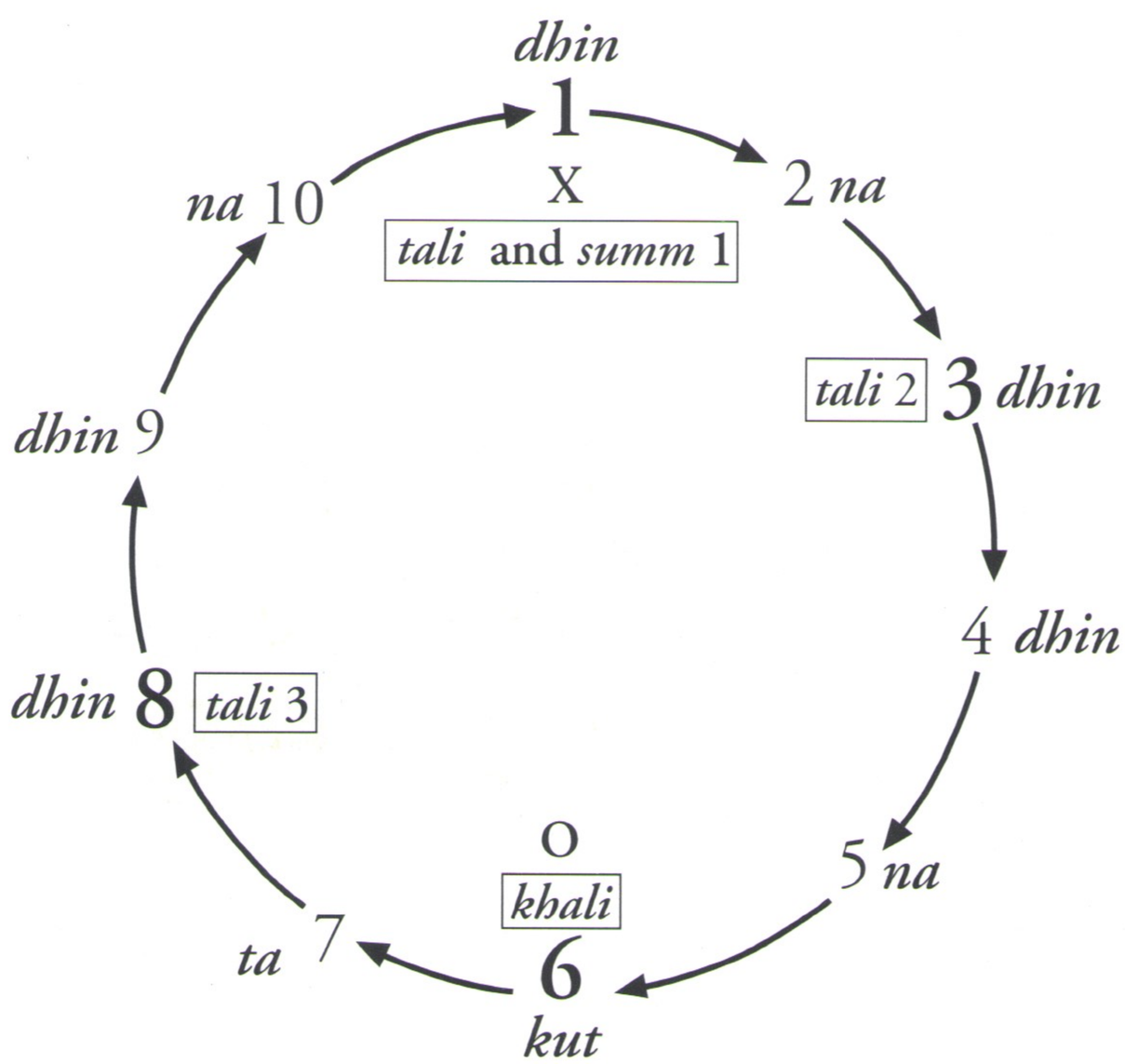


Jhap Taal

(10 matras)

matras :	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*8*	*9*	*10*
bole :	*dhin*	*na*	*dhin*	*dhin*	*na*	*kut*	*ta*	*dhin*	*dhin*	*na*
tali and khali :	X		2			O		3		

The *summ* is shown by "X" and the *khali* by "O". The *summ* is the beginning and the end of the cycle. *Tali* (clap)on 1st, 3rd and 8th *matras* and *khali* on 6th *matra.*

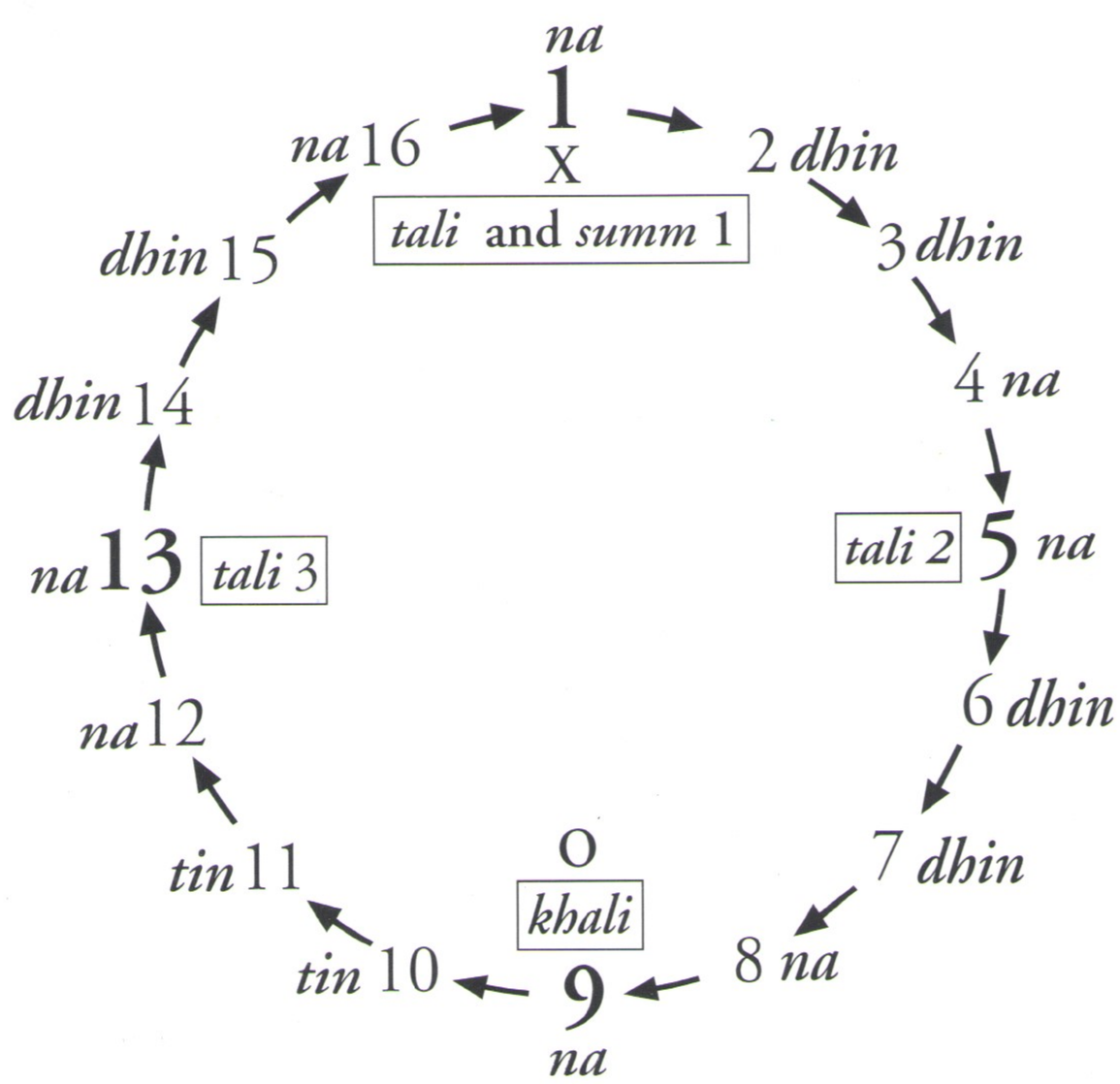


Teen Taal

(16 matras)

matras :	*1 2 3 4*	*5 6 7 8*	*9 10 11 12*	*13 14 15 16*
bole :	*na dhin dhin na*	*na dhin dhin na*	*na tin tin na*	*na dhin dhin na*
tali and khali :	X	2	O	3

The *summ* is shown by "X" and the *khali* by "O". The *summ* is the beginning and the end of the cycle. *Tali* (clap) on 1st, 5th and 13th *matras* and *khali* on 9th *matra.*



The principal scales *(10 thaaths)*

On the North Indian and Pakistani classical music, *raags* have been classified by the famous scholar, V. N. Bhatkhande* into groups according to the scales. These scales are called ***thaaths.*** The *thaaths* are **10 in number** and called:

1 Kalyan	2 Bilawal	3 Khammach	4 Bhairon	5 Poorbi
6 Marva	7 Kafi	8 Asavari	9 Bhairween	10 Todi

1. Every *thaath* **must have seven notes** in its *aarohi* and *amrohi*, that is, all the ten *thaaths* must be heptatonic- heptatonic (*sampooran-sampooran*).
2. The *thaaths* should **not have separate** ascending and descending orders.
3. The notes must be **in sequence** — *sa, re, ga, ma, pa, dha, ni,* not *sa, ga, re, dha, ni, pa.*
4. As against a *raag,* the *thaaths* do not have an emotional quality.

Pandit V. N. Bhatkhande

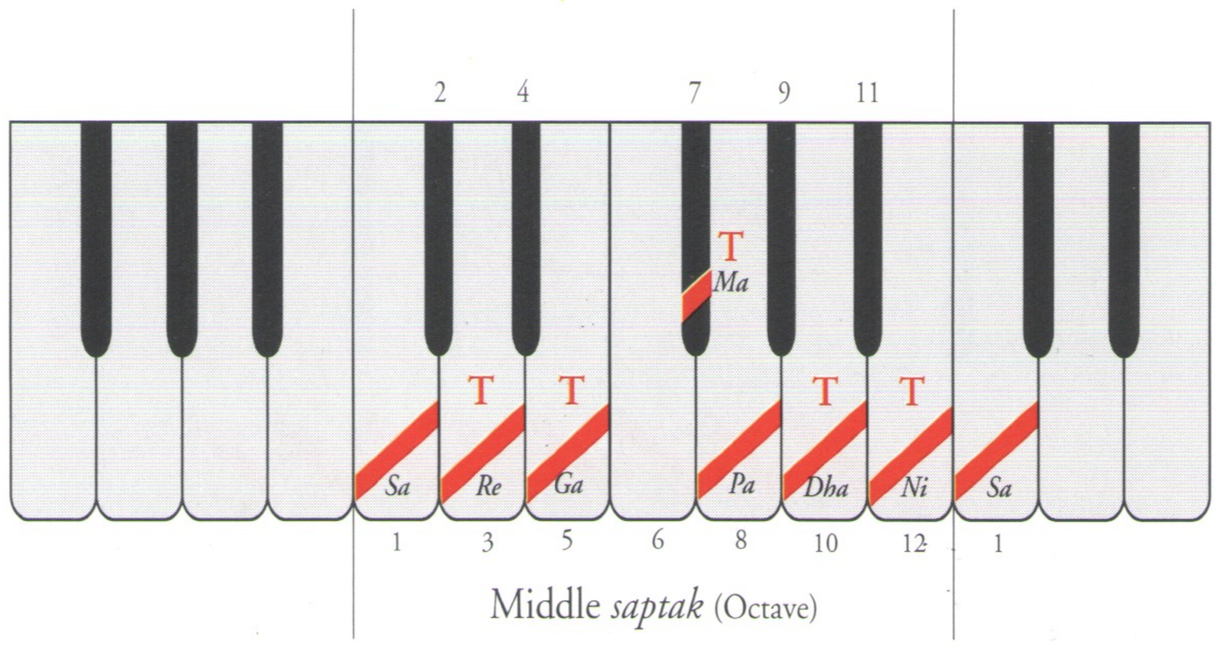
*"In 1813 in Patna the first North Indian classification system based on purely musical affinities was produced. The ***Naghmat-i-asifi*** of Mohammad Reza presents a closed *rag-ragini* system but one in which there are genuine musical affinities between each *ragini* and the main *raga.* V. N. Bhatkhande published the *raag-raagini* system from Reza's ***Naghmat-i-asifi.*** Bhatkhande also went to South India in 1904 and studied the Southern system. He set about devising a scale type classification of Hindustani *ragas.* He based his scheme on the setting of moveable frets used by the *Sitar* players for different *thaaths.* It comprised 10 *thaaths* named for 10 important *ragas,* all other ragas are assigned to one or another of that *thaath.*" (The New Grove Dictionary of Music and Musicians, edited by Stanley Sadie)

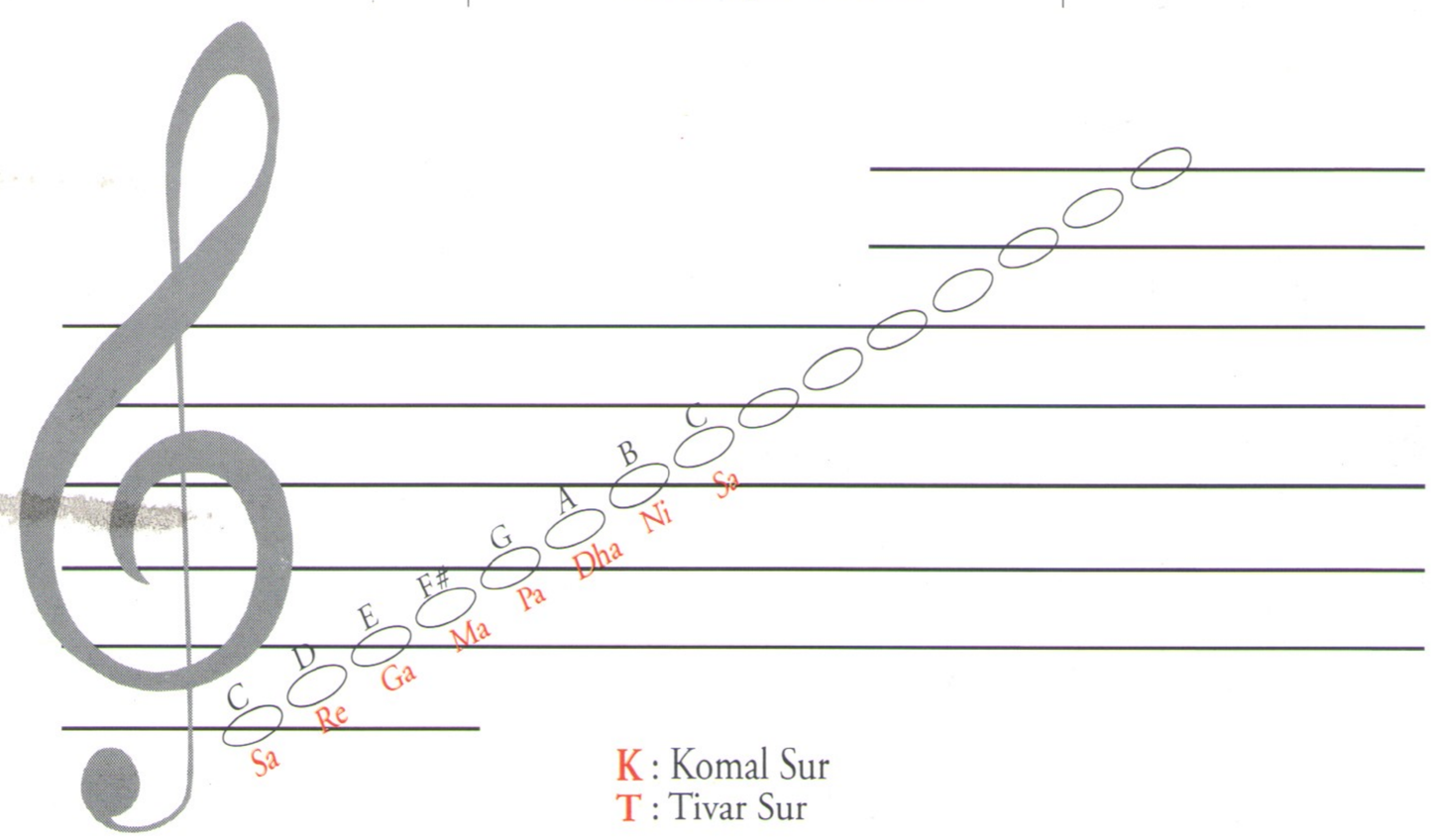
1

Kalyan Thaath

The *Kalyan thaath* has all full-tone notes except the fourth note *Ma* (No.7) which is sharp. According to the Eastern system all the seven notes are *tivar* (sharp). *Sa* and *Pa*, of course, are fixed notes and do not have their *tivar* or *komal*.

Raags placed under this *thaath* are mostly evening melodies.



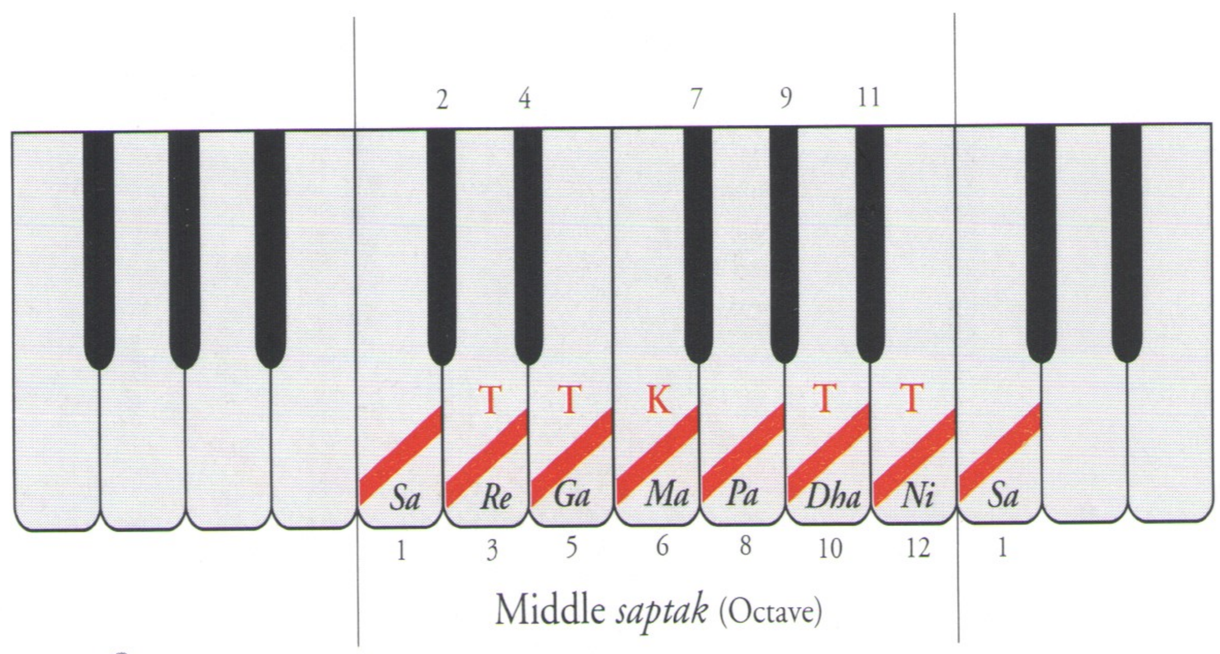


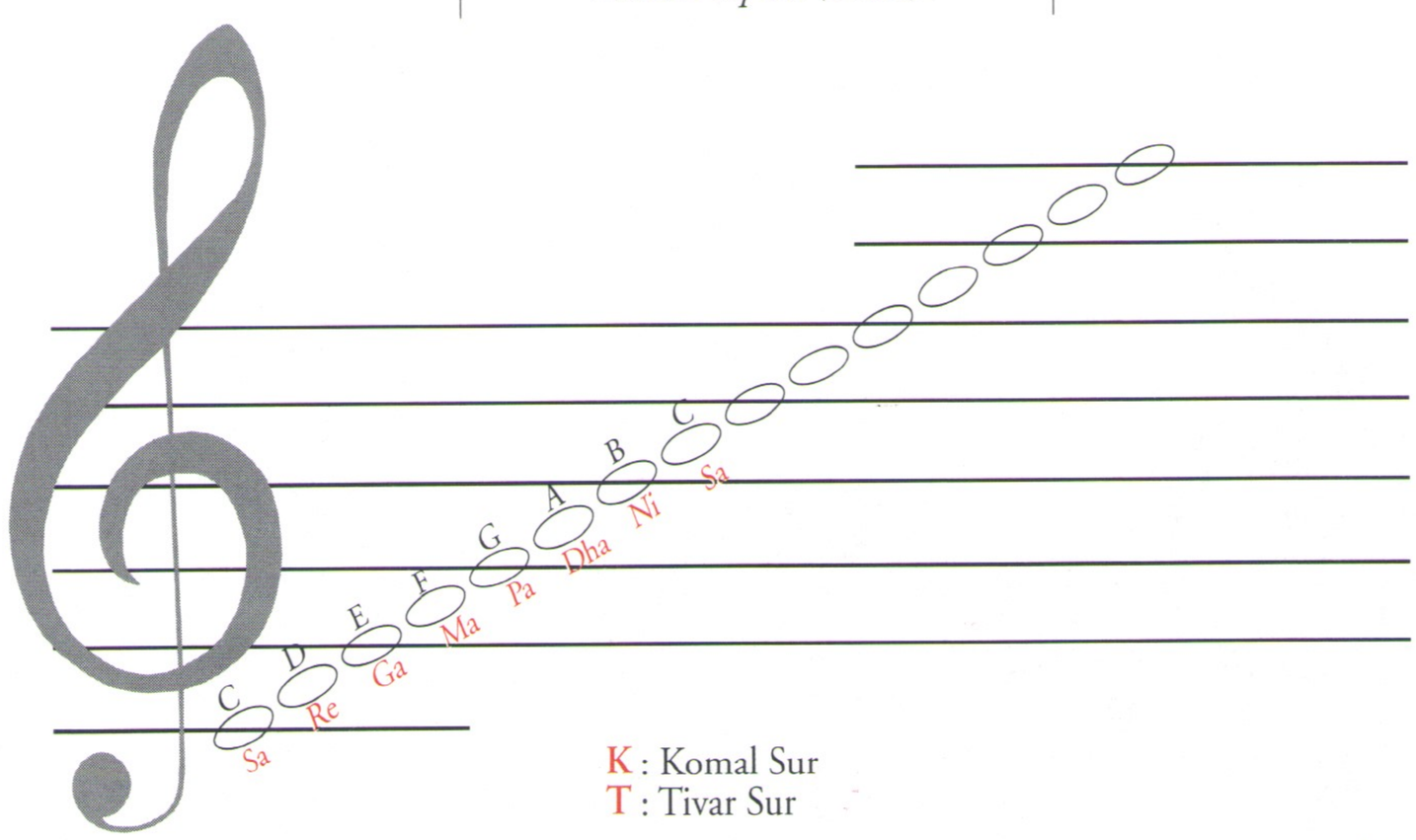
2

Bilawal Thaath

Bilawal is a principal scale (*thaath*) as well as a *raag*. It has all natural notes (full-tone notes) called Diatonic in the Western system. This means that the vibration of each tone is uniformed.

According to the Eastern system, it has all the *tivar* notes except *Ma* (No.6) which is *komal*.





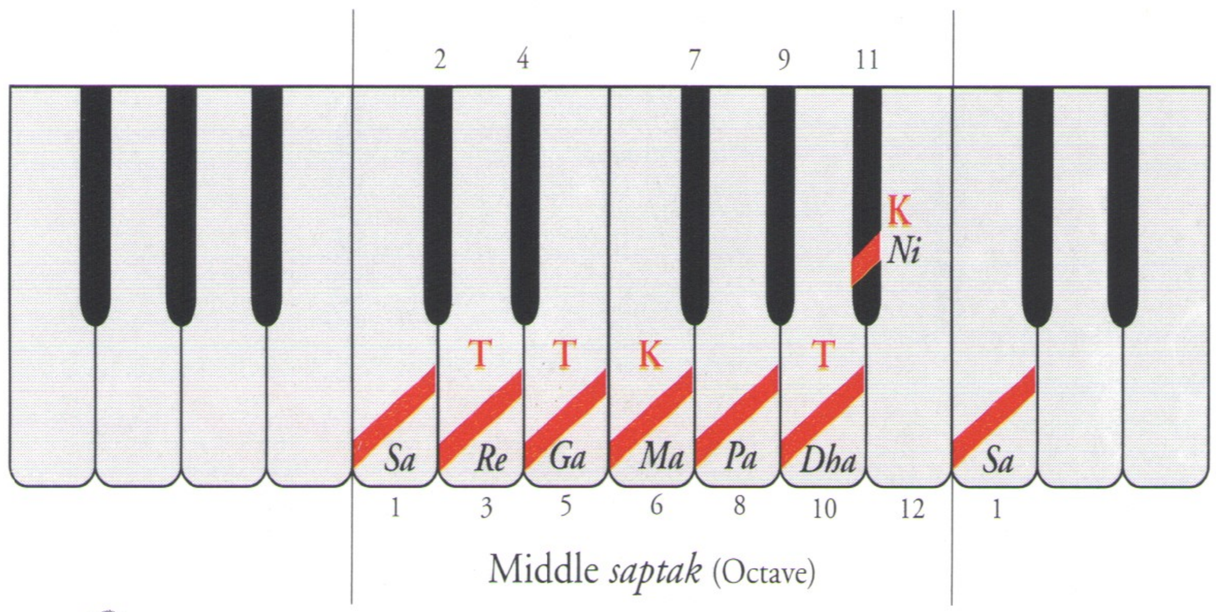
Note: *Bilawal* is also a *raag* which is presented on the upper notes of the octave. Since the time of its presentation is early part of the day, it is also called "*Kalyan* of the Morning". Stress should be given on the notes *Dha* and *Ma* to keep the face of the *raag* in focus.

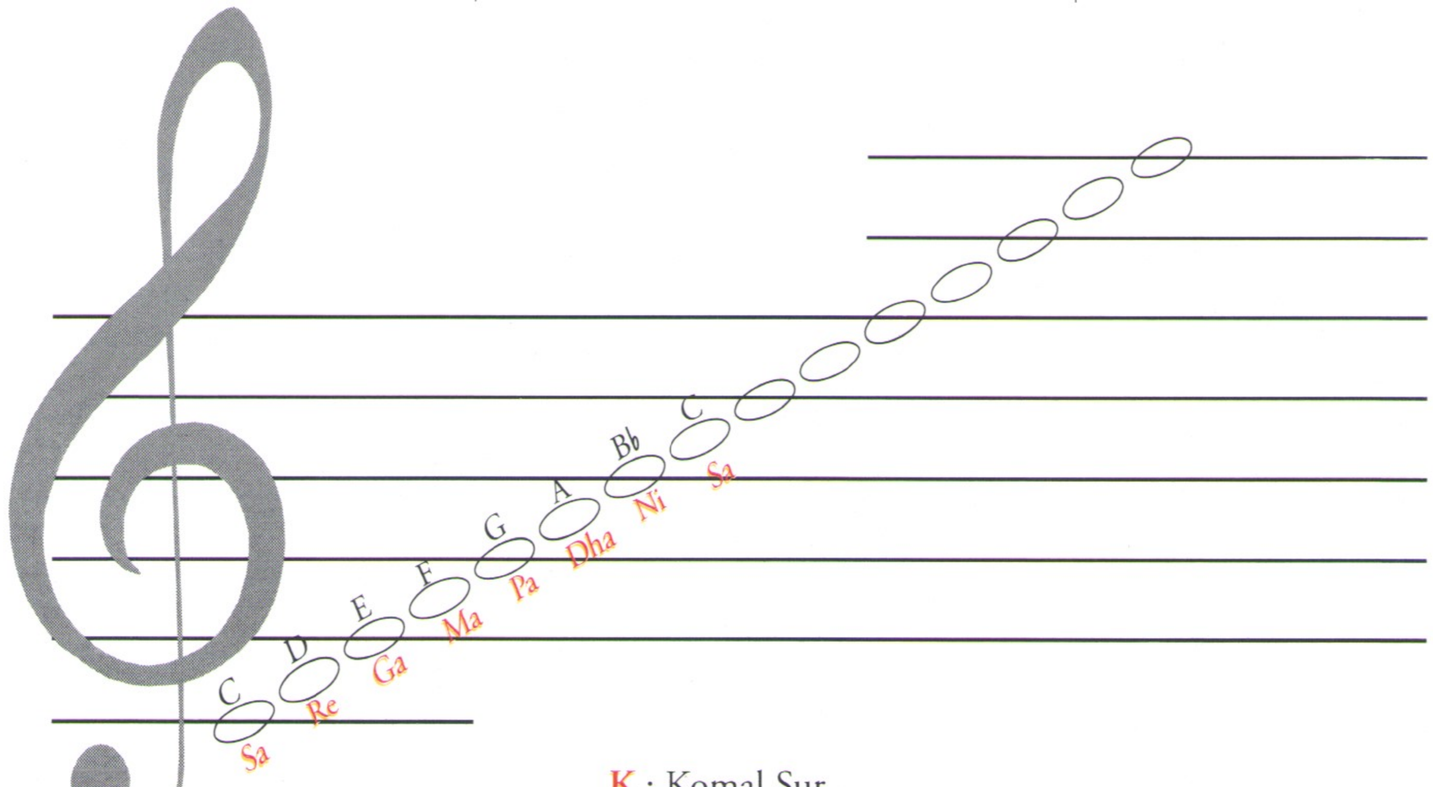
3

Khammach Thaath

Khammach thaath has all full-tone notes except the seventh note *Ni* (No. 11) which is half-tone. This means, according to the Eastern system, the notes *Ma* (No. 6) and *Ni* (No. 11) are *komal* and rest of the notes are *tivar*.

Raags which come under this *thaath* are evening melodies.



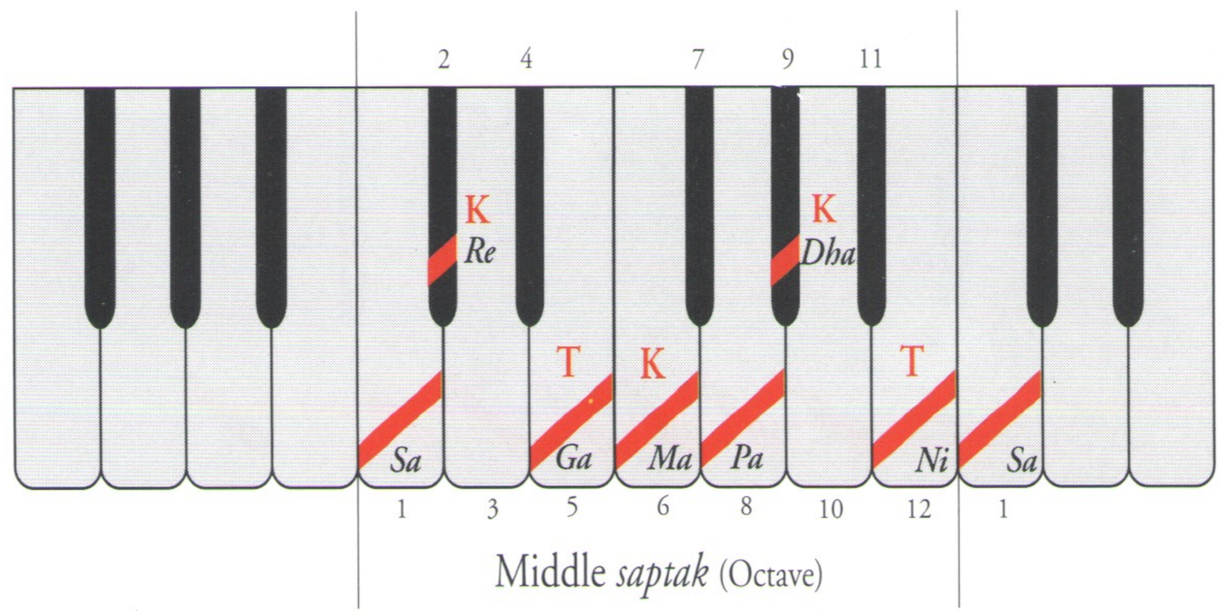


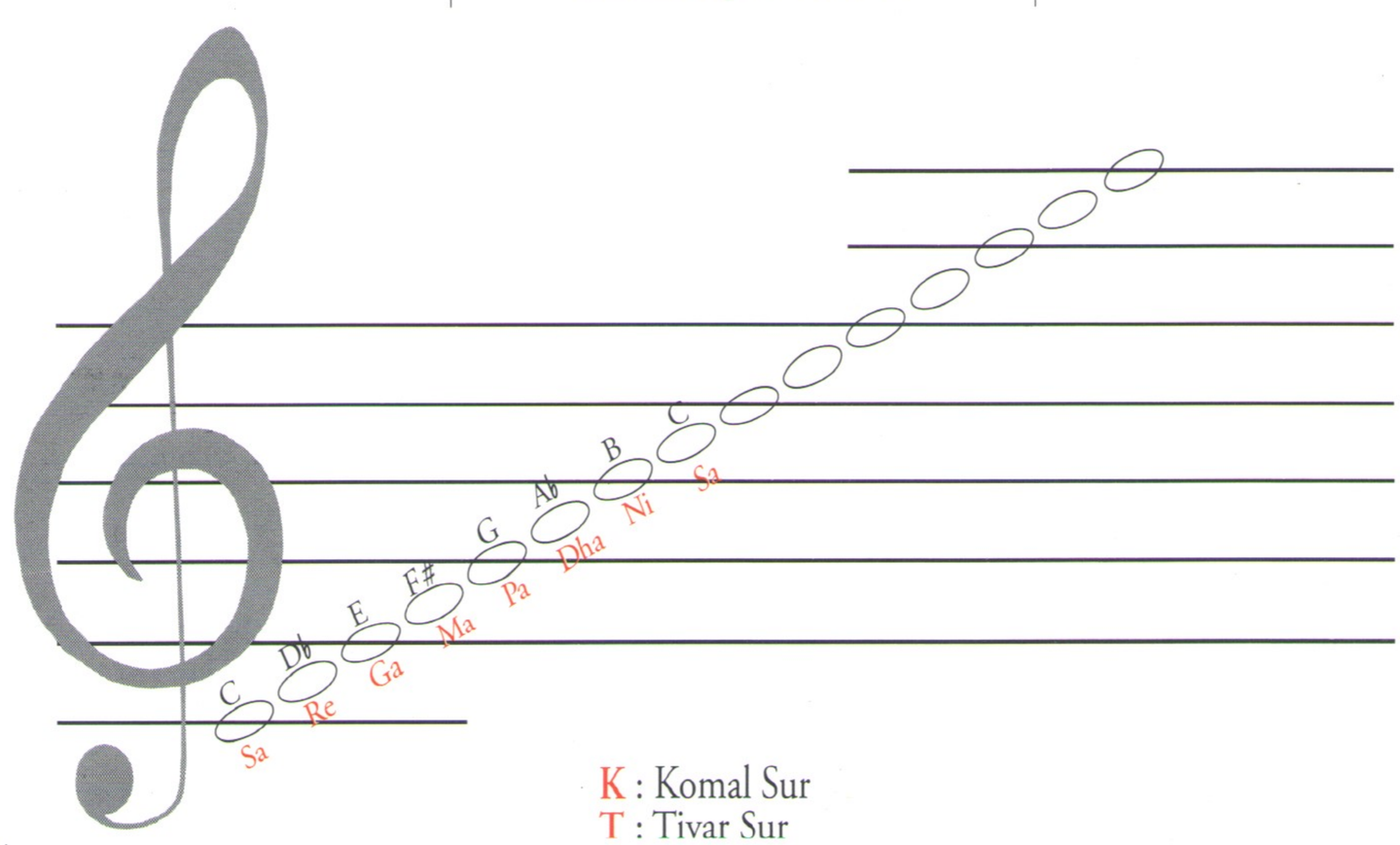
K : Komal Sur
T : Tivar Sur

4

Bhairon Thaath

This *thaath* has all full-tone notes except the second and sixth notes, i.e. *Re* and *Dha* (Nos. 2 and 9) which are half-tone notes. In the musical system of the sub-continent these two notes are *komal*, in addition to the fourth note, *Ma*, (No. 6) which is also *komal*. Melodies placed under this *thaath* are mostly presented on the higher notes of the scale.



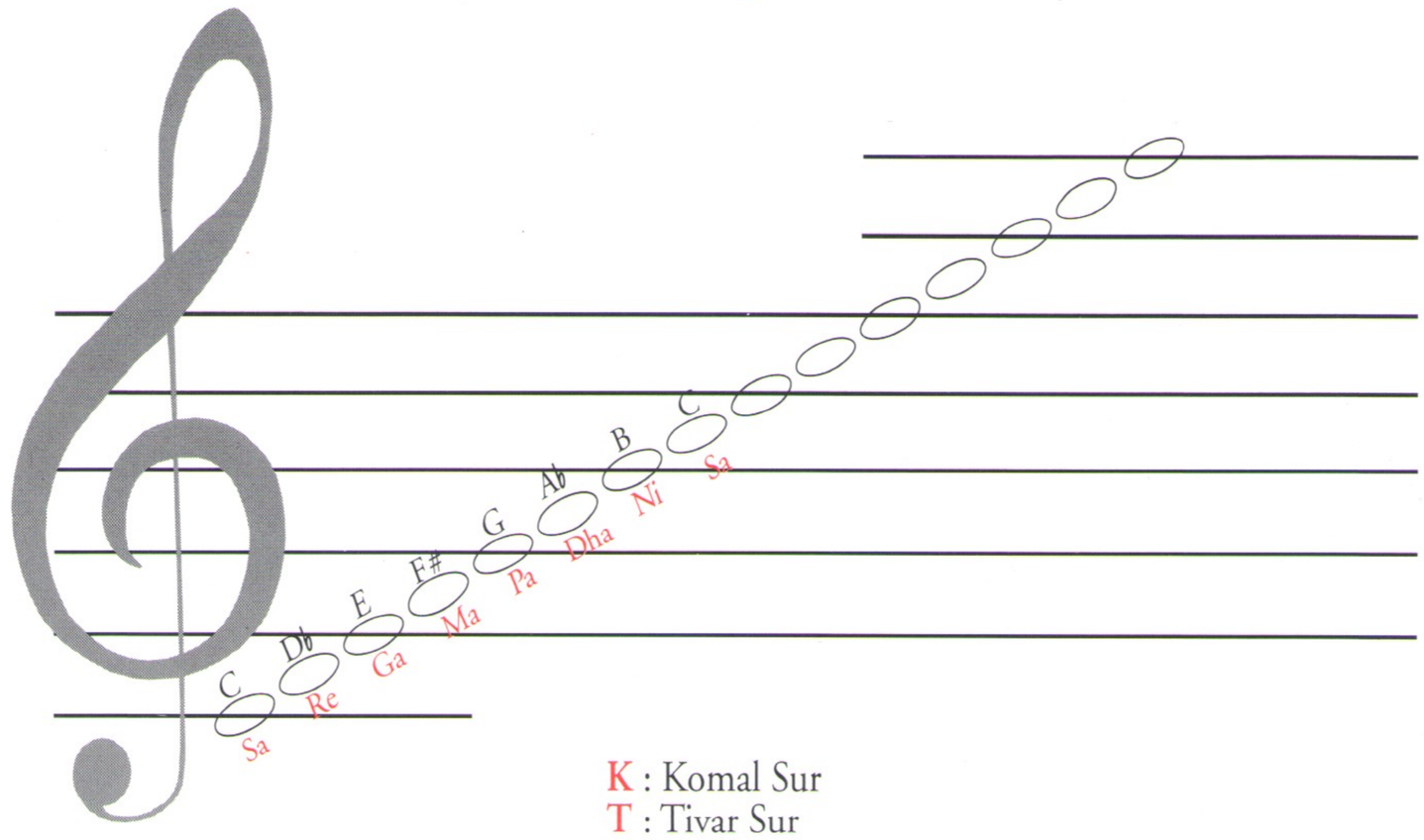


Note: *Bhairon* is also a *raag*.

5

Poorbi Thaath

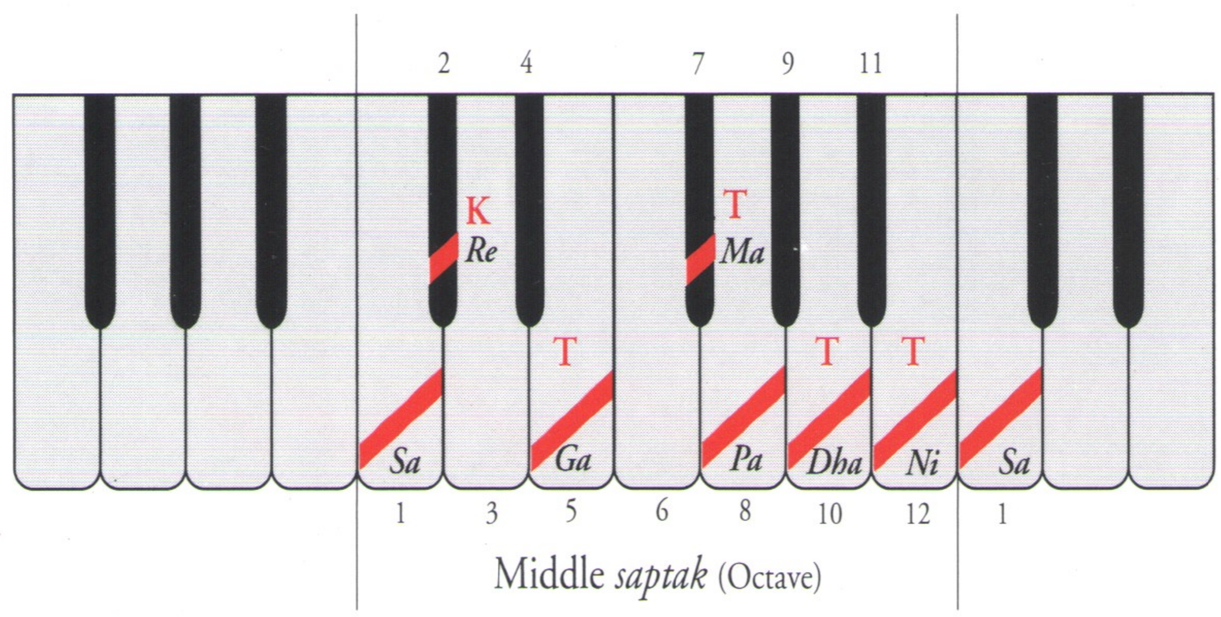
In this *thaath* the second and sixth notes i.e. *Re* and *Dha* (Nos. 2 and 9) are half-tone notes and the fourth note i.e. *Ma* (No. 7) is sharp. The first, third, fifth and seventh notes (Nos. 1, 5, 8 and 12) are full-tone notes. In other words, *Re* and *Dha* (No. 2 and 9) are *komal* while *Ga*, *Ma* and *Ni* are *tivar* in the Eastern system.

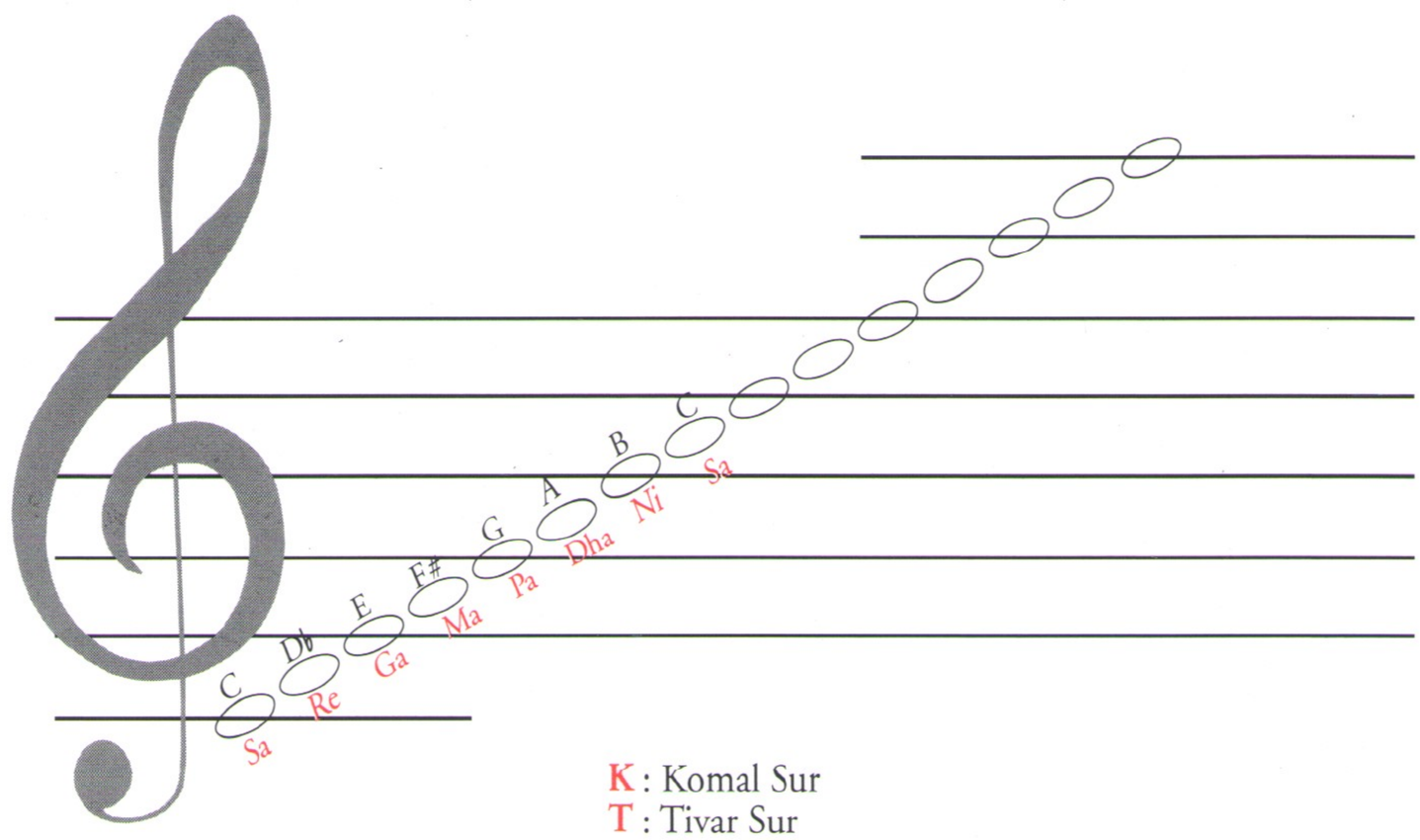


6

Marva Thaath

Marva thaath has only one half-tone note which is the second note *Re* (No. 2). The fourth note *Ma* (No.7) is sharp. Rest of the five notes are full-tone notes. This means the only *komal* note in this *thaath* is *Re*. *Marva* is also a *raag*. The fifth note *Pa* (No. 8) is not used in *Marva raag*.





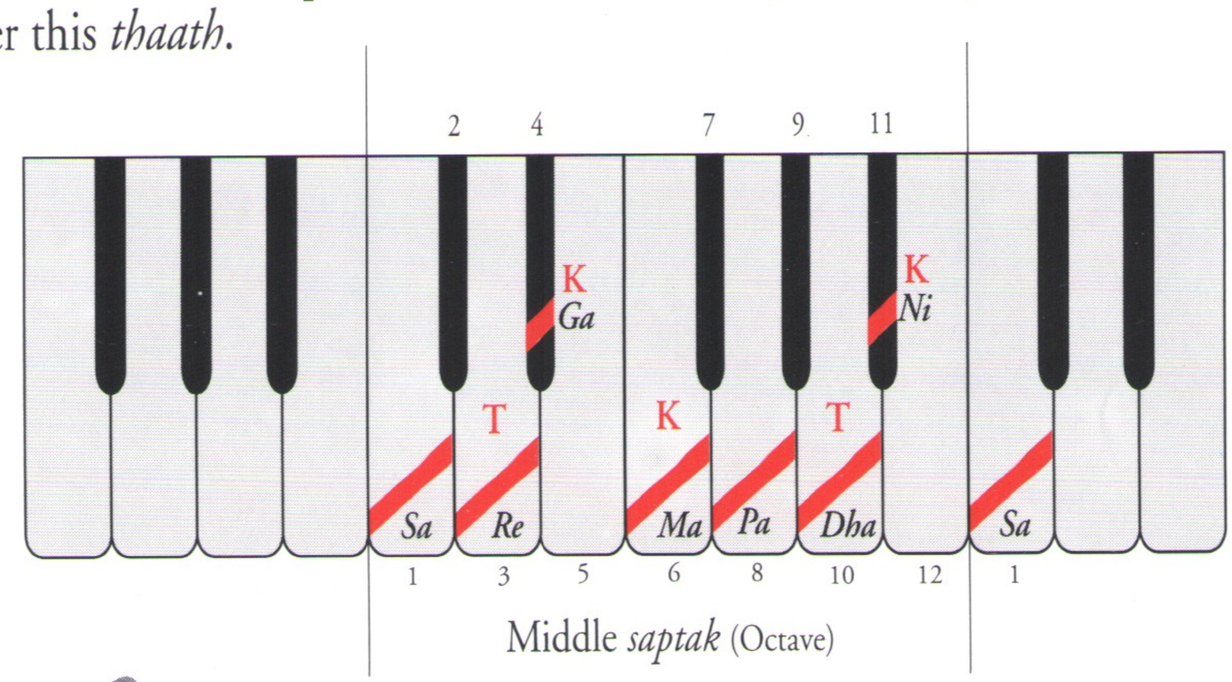
K : Komal Sur
T : Tivar Sur

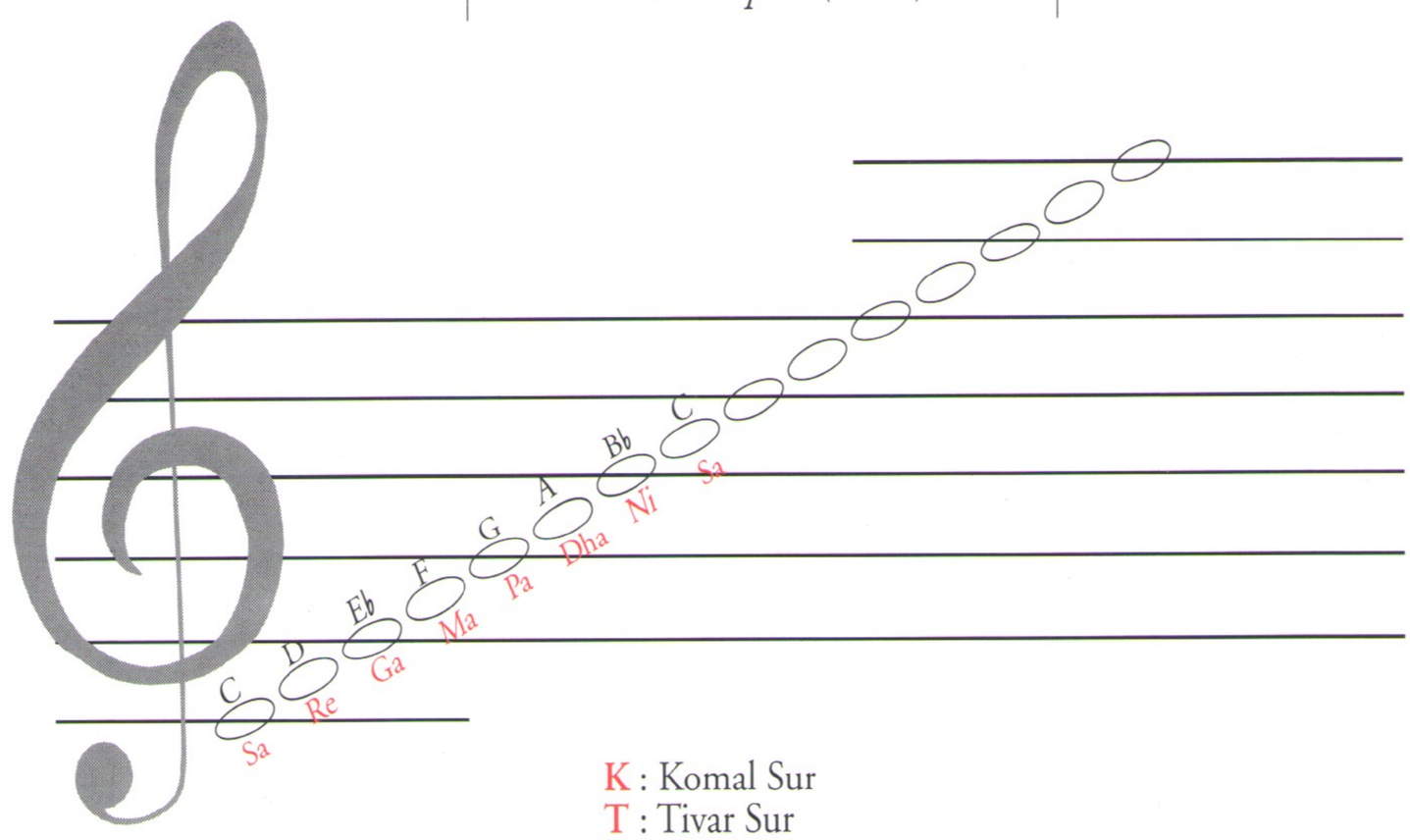
7

Kafi Thaath

Except for the third and seventh notes, i.e. *Ga* and *Ni*, (No. 4 and 11) which are half-tone notes, rest of the notes in this *thaath* are full-tone notes. In the Indo-Pakistani music system these two notes, in addition to the fourth *Ma*, (No. 6) are *komal* and rest of the notes are *tivar*.

Raags placed under this *thaath* are presented either at midday or midnight. *Malhars*, *Kanras* and *Sarangs* are classified under this *thaath*.





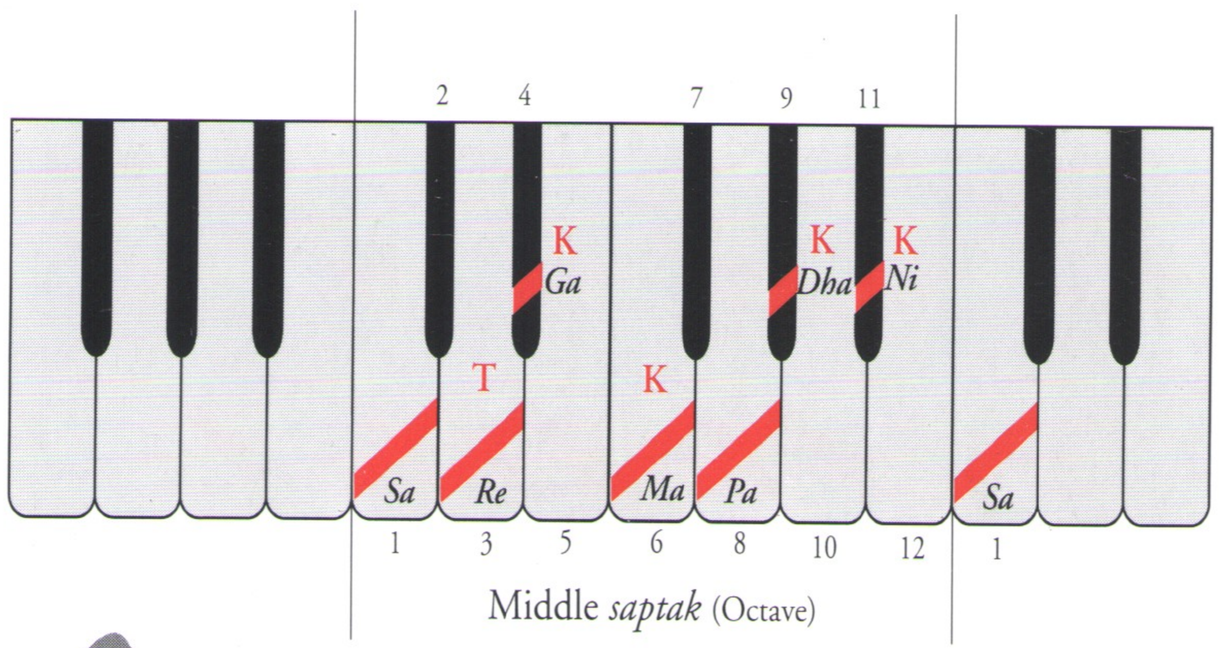
K : Komal Sur
T : Tivar Sur

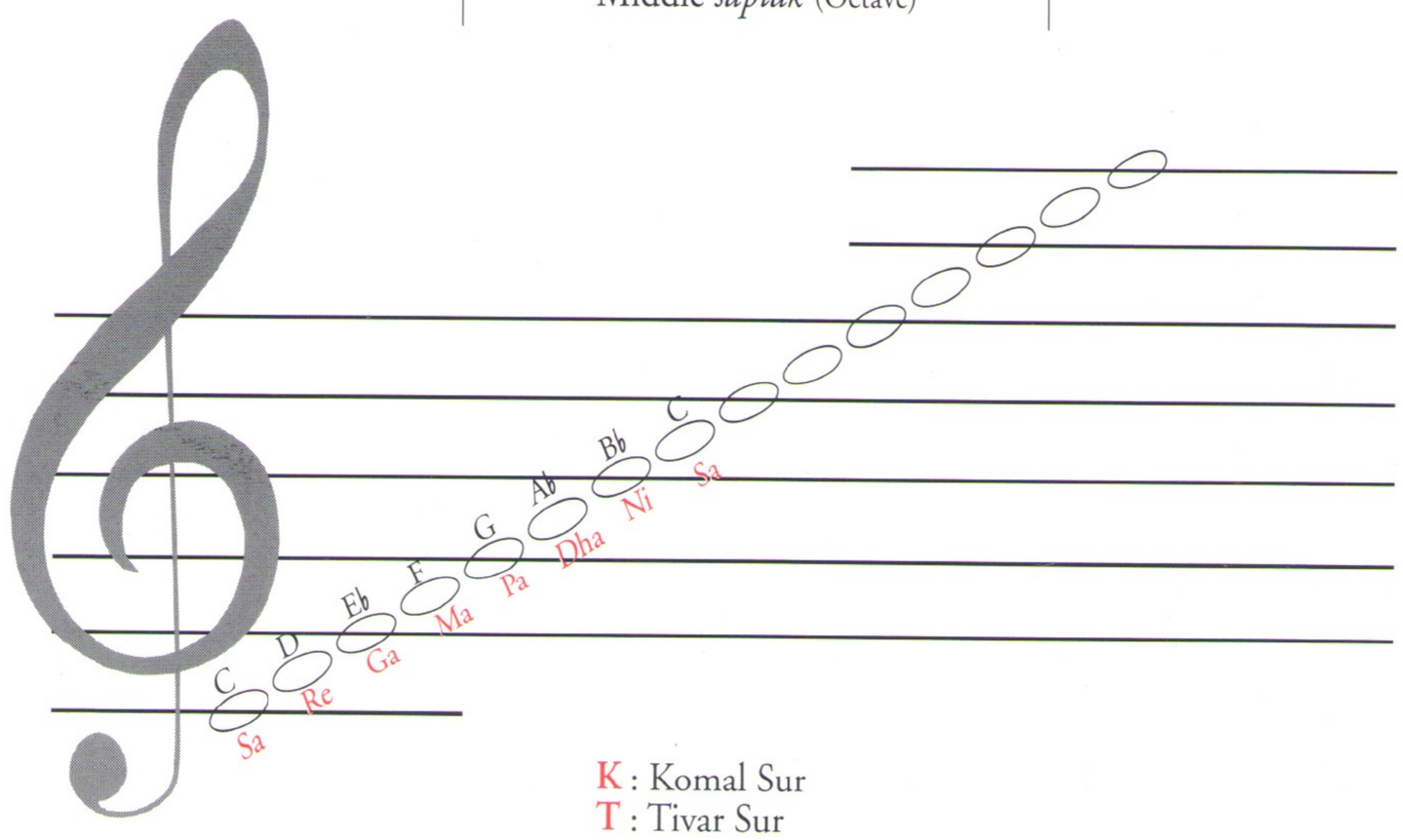
8

Asavari Thaath

The first, second, fourth and fifth notes (Nos. 1, 3, 6 and 8) in this *thaath* are full-tone notes. The third, sixth and seventh (Nos. 4, 9 and 11) are half-tone notes. Translating it into the Eastern music system it means all the notes in this *thaath* are *komal* except the second note *Re* (No. 3) which is *tivar*.

Raags belonging to this *thaath* are very melodious.



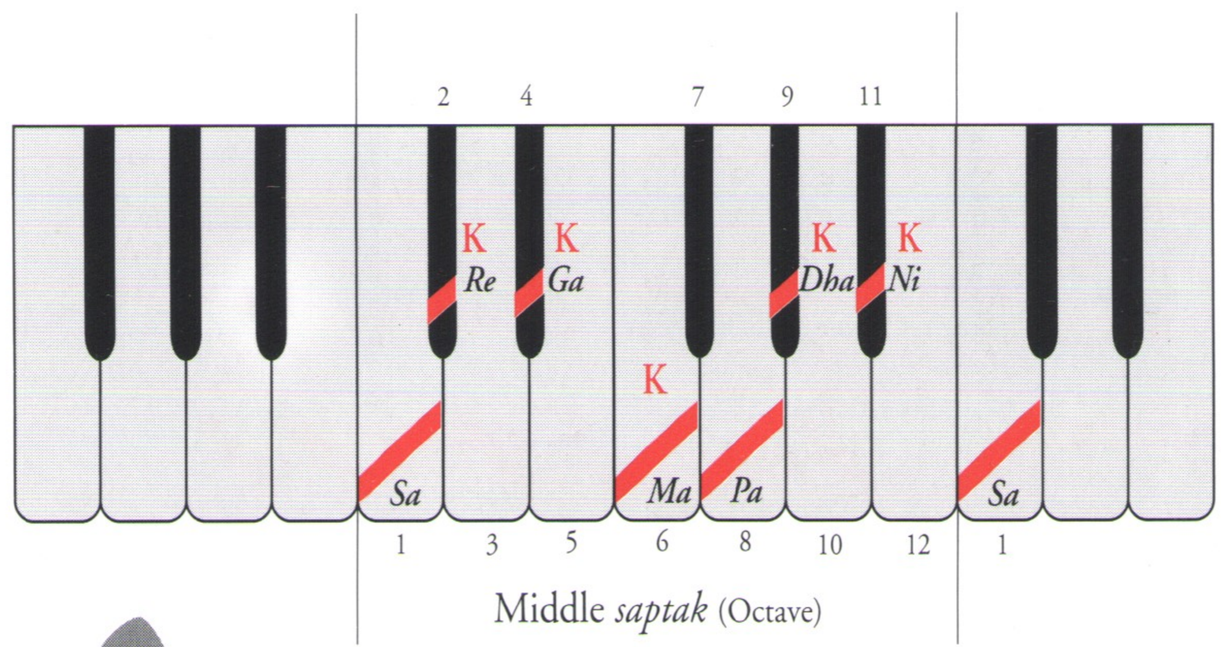


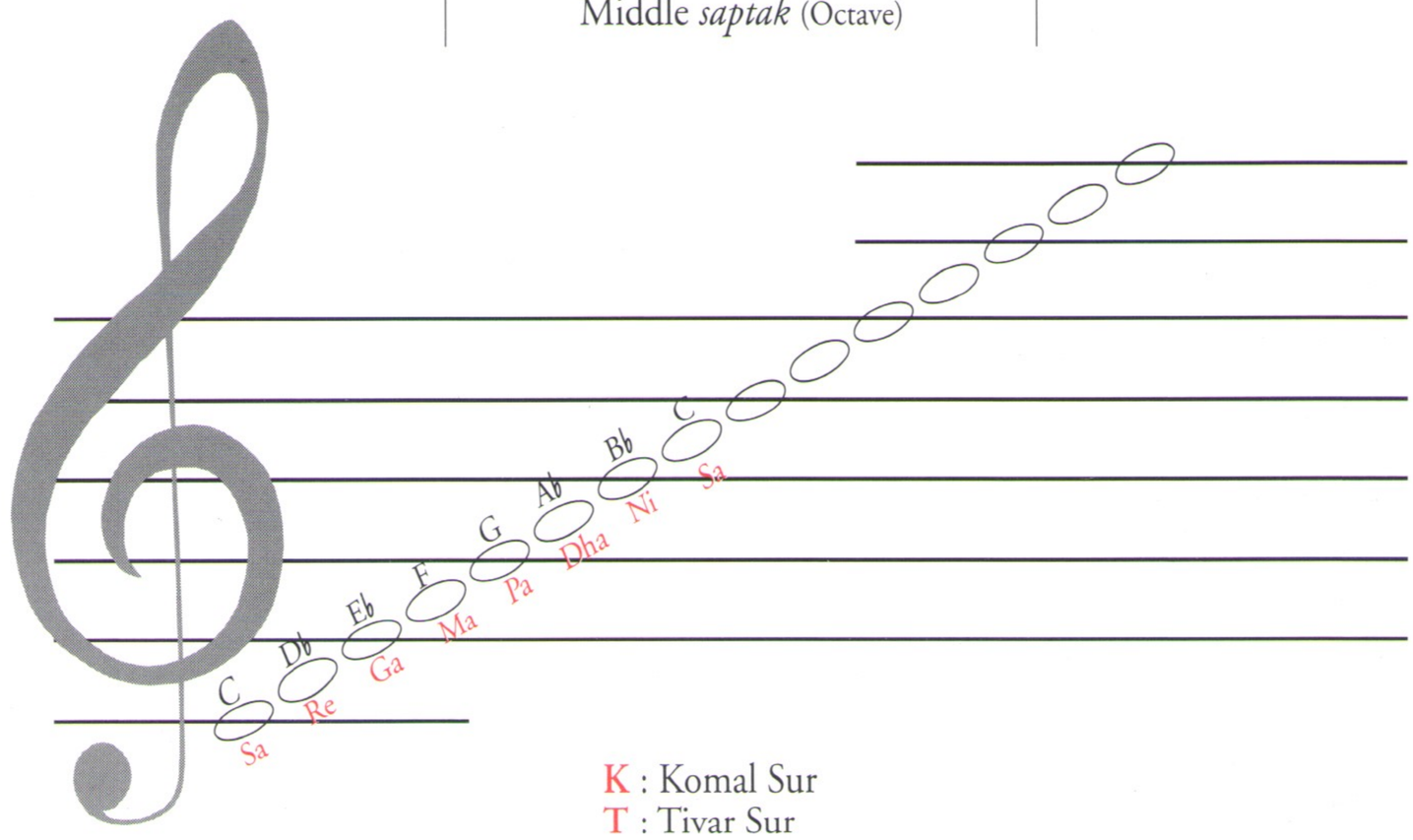
K : Komal Sur
T : Tivar Sur

9

Bhairween Thaath

Only three notes in this *thaath* are full-tone notes. These are first, fourth and fifth (Nos. 1, 6 and 8). The second, third, sixth and seventh (Nos. 2, 4, 9 and 11) are half-tone notes. In the Indo-Pakistani music system all notes in this *thaath* are *komal.*





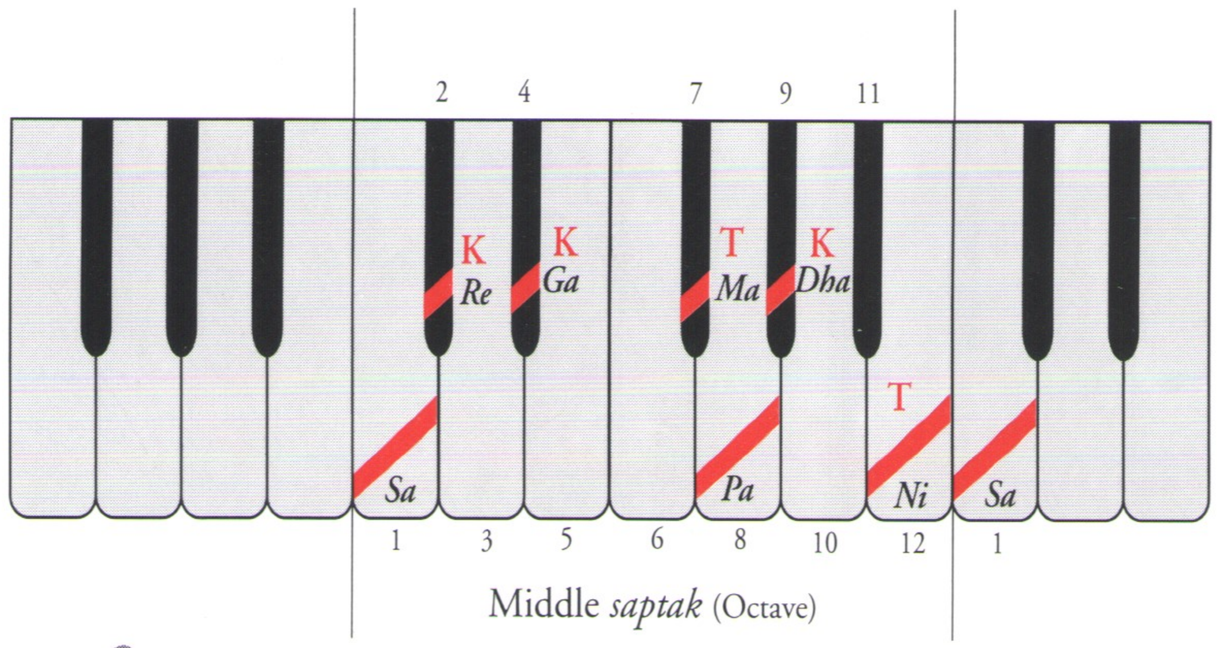
K : Komal Sur
T : Tivar Sur

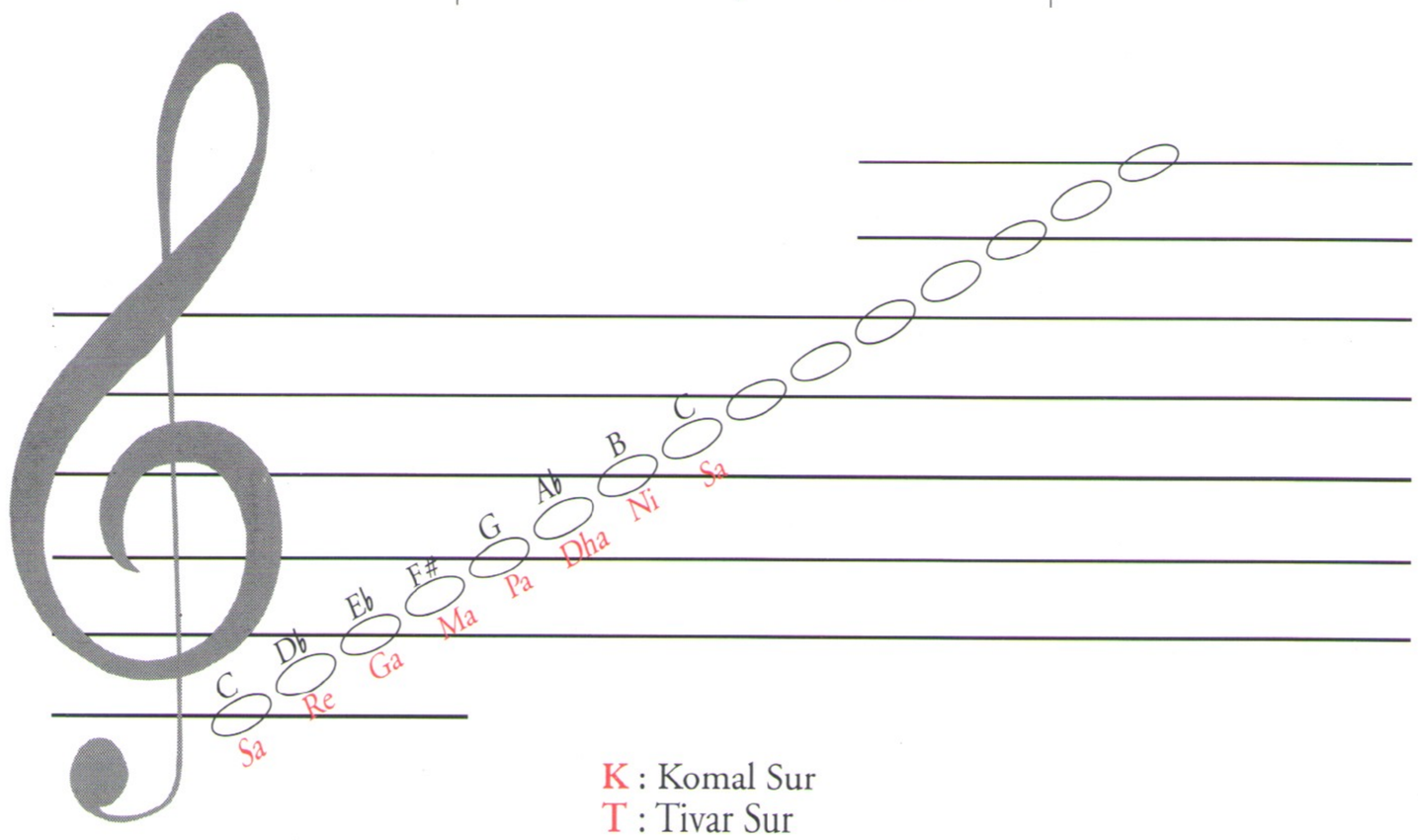
Note: *Bhairween* is also a *raag*.

10

Todi Thaath

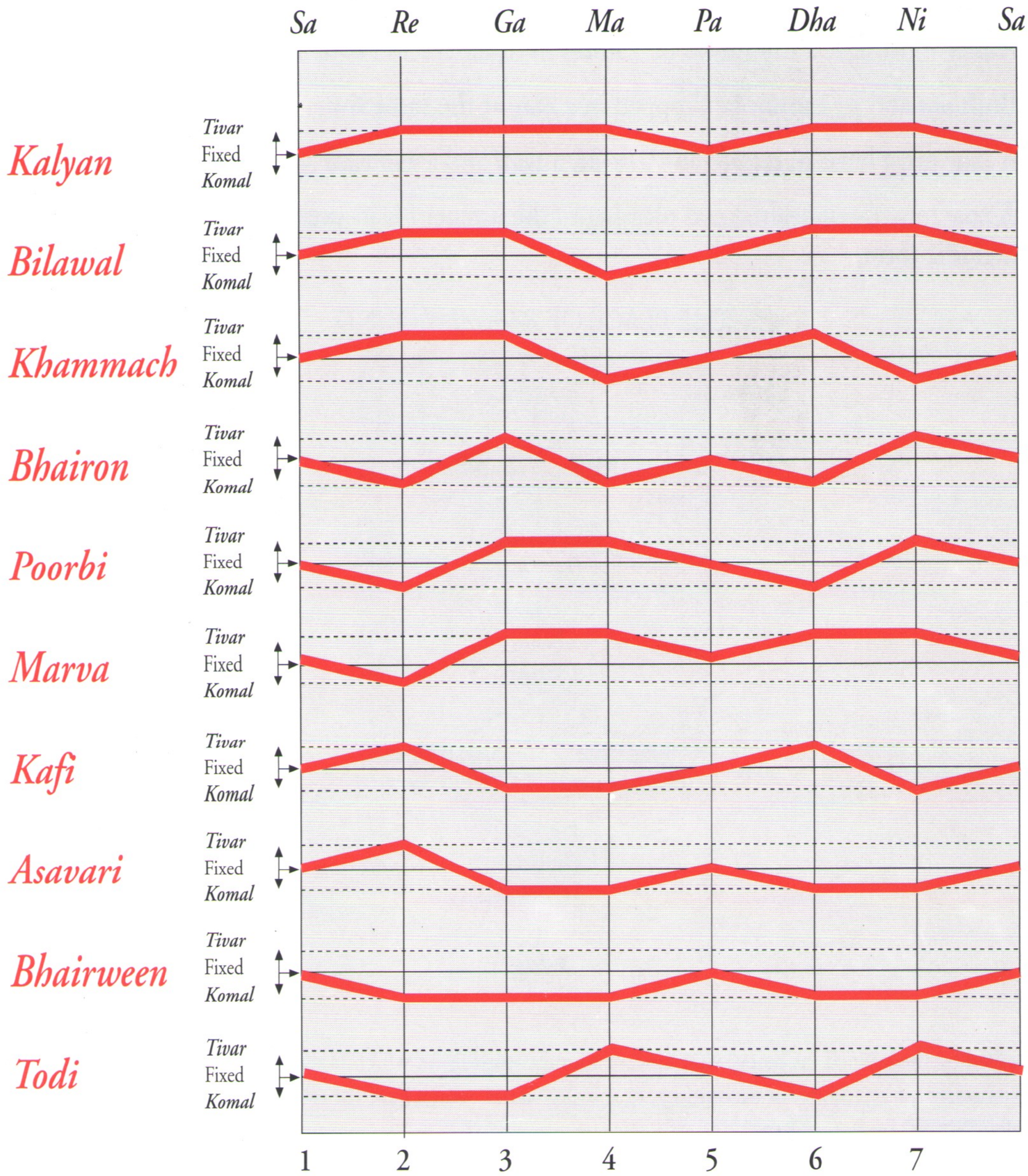
Only the first, fifth and seventh notes in this *thaath*, i.e. *Sa Pa* and *Ni* (1, 8 and 12) are full-tone notes. The second, third and sixth notes, i.e. *Re Ga* and *Dha* (Nos. 2, 4 and 9) are half-tone while the fourth note, that is, *Ma* (No. 7) is sharp. In other words only *Ma* and *Ni* are *tivar*, the rest of the notes are *komal*.





K : Komal Sur
T : Tivar Sur

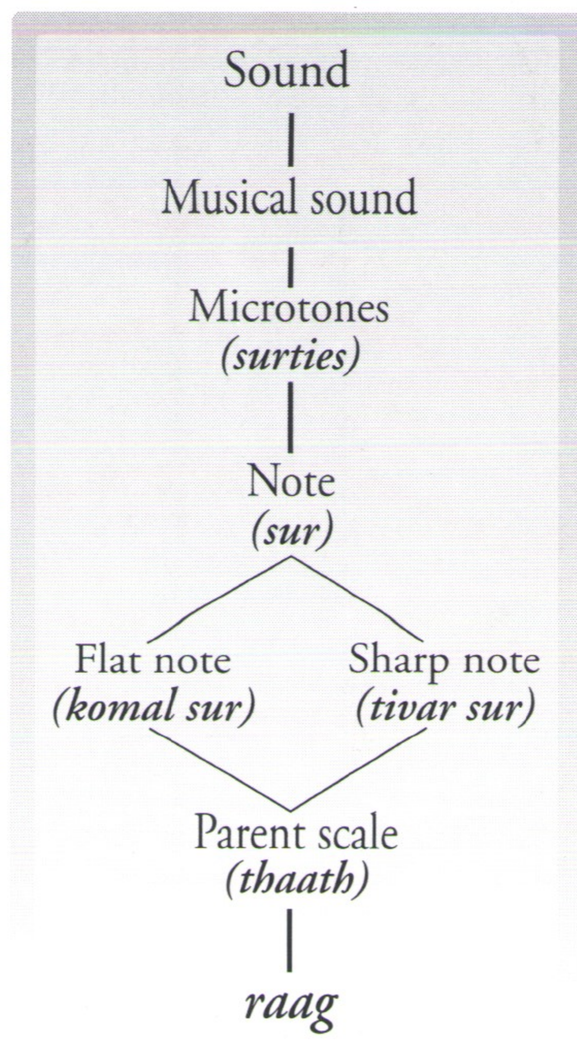
By way of permutation of the 12 notes of the octave, each principal scale (thaath) is different from the other, as simplified below:



The raag

1. The *raag* is composed of a **set of tones** within an octave. In other words, it is a melodic pattern.
2. A *raag* must have a minimum of **5 notes** in its *aarohi* and *avrohi*.
3. Both ***ma*** and ***pa*** cannot be dropped in a *raag* **at the same time.**
4. A *raag* must have an ***aarohi*** and ***avrohi,*** a ***vadi*** and a ***sumvadi*** *sur.* (See page 12 and 10)
5. A *raag* must be appealing and pleasing to the listener for its precise, subtle and **aesthetic melodic form.**

THE PLACE OF *RAAG* IN SOUND



"A *raga* is called by the learned (as being) that kind of sound composition which is adorned with musical notes in some peculiarly stationary, or ascending, or descending, or moving values, which have the effect of colouring the hearts of men." (From "Indian Music" by B. C. Deva)

What's in a name!

Throughout history various factors have been responsible for giving names to *raags*. For instance :

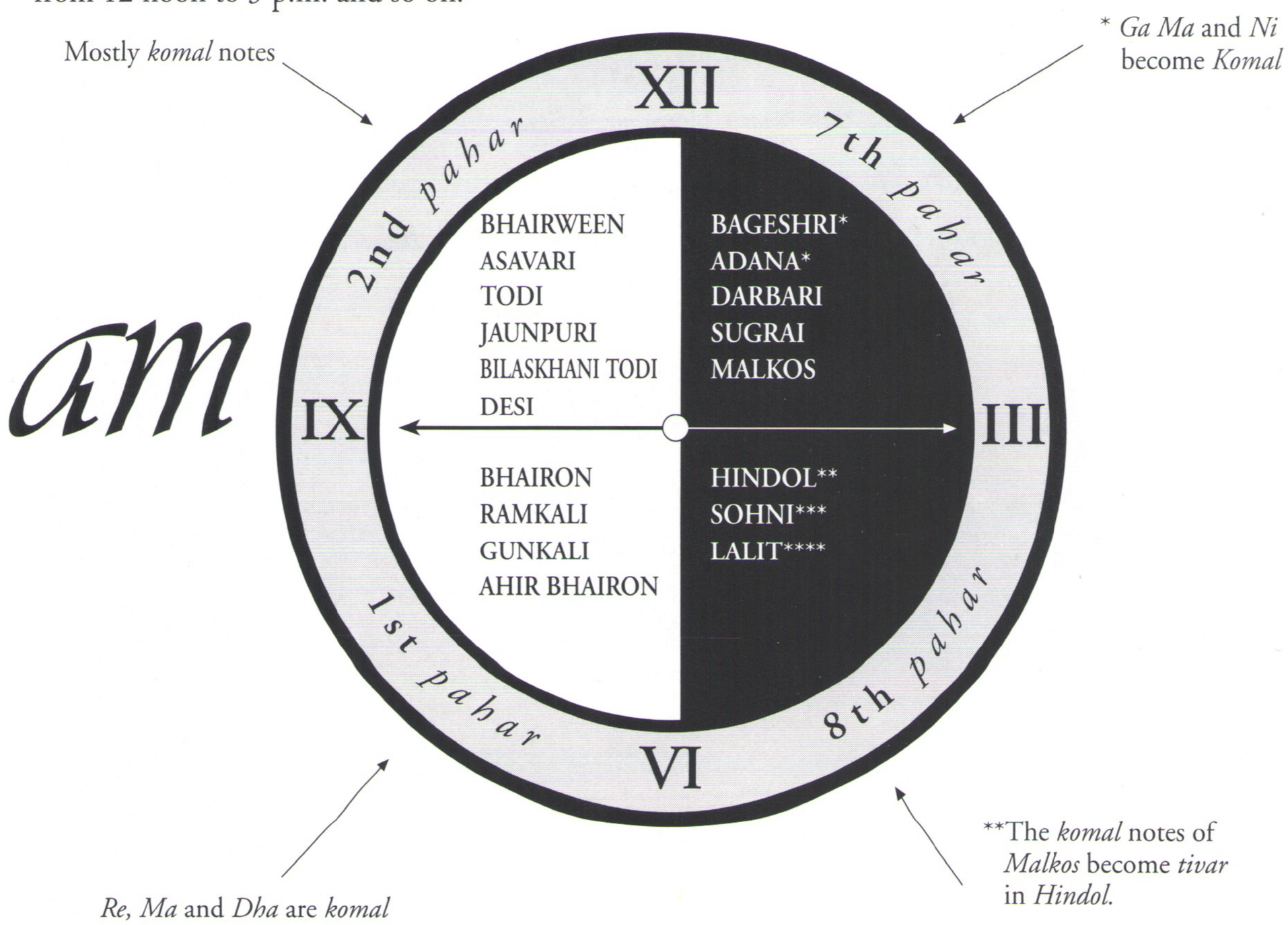
- Naming the *raag* **after the *vadi sur***, like *Gandhari*, *Pancham*, *Dhewati*.
- **Tribal affinity**, like *Ahir* (after the Ahir tribe), *Gujri* (after the Gujar tribe), *Gond* (after the Gond tribe of Rajasthan).
- **Geographical affinity**, like *Pahari*, *Des*, *Poorbi*, *Bhopal*, *Berari*, etc.
- Names **after the great masters**, like *Mian*, *Meerabai*, *Bahaduri*, *Husaini*, etc.
- Names **after the gods**, like *Shankra*, *Durga*, *Narain* etc.
- Names **after birds, flowers and seasons**, like *Hans*, *Dhani*, *Basant*, *Bahar*, *Megh* etc.

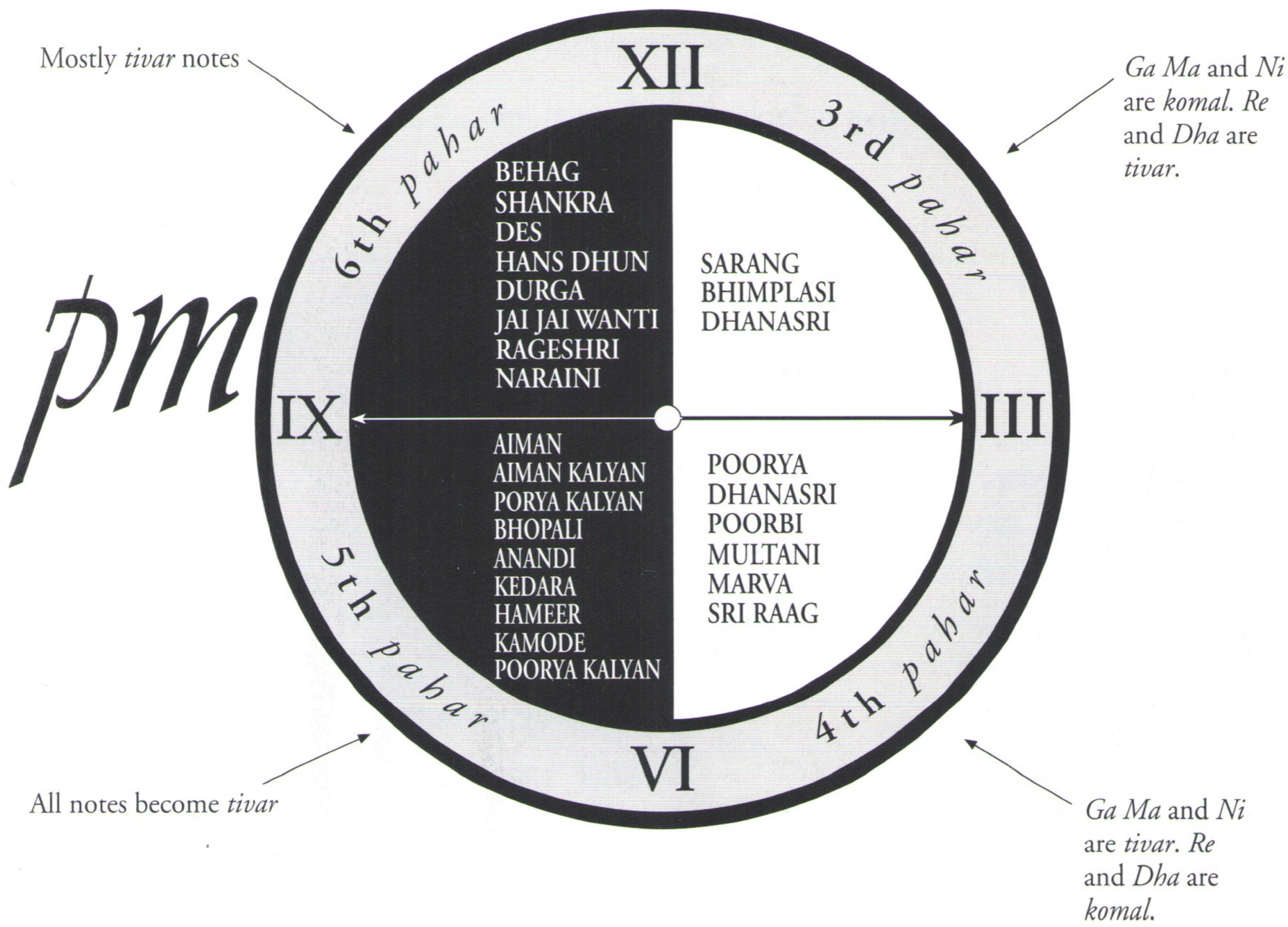
Basant

A time for every raag

Astrologically, the day and night are divided into parts — from sunrise to sunset and sunset to sunrise. To produce the ultimate effect the 24 hours were divided into eight parts called *pahar,* during which different *raags* are supposed to be presented, since the particular notes of each *raag* sound best at that hour.

In this way if the first *pahar* is from 6 a.m. to 9 a.m. the second is from 9 a.m. to 12 noon and the third from 12 noon to 3 p.m. and so on.





Note: 1. *Raags* like ***Bahar, Basant, Mian Ki Malhar, Megh*** etc. can be performed anytime.

2. Melodies which are presented at the twilight hours have *komal Re* and *komal Dha* and *tivar Ga* and *tivar Ni*.

The performance

The *raag* starts with a long prelude called *alaap* (see page 12) which serves as a statement of the *raag*. At this stage the proceedings are without rhythm. An elevated atmosphere is created and the *alaap* brings the listeners into the spell of the *raag*.

After the *alaap* which may go on for half an hour or more, the rhythm on the *tablas* is introduced. This second part of the performance is called *bilampat*. In this part *taans* and *sargams* (see page 13) are also executed.

In the last part, called *drut*, the rhythm is doubled and the performance progresses towards the climax — the grand finale.

A few common Raags derived from the 10 principal scales (thaaths)

1 KALYAN

Aiman
Shudh Kalyan
Bhopali
Kidara
Kamode

2 BILAWAL

Shankra
Hans Dhun
Durga
Behag
Kaushik Dhani

3 KHAMMACH

Jaijaiwanti
Rageshri
Naraini
Kalawati
Des
Tilang

4 BHAIRON

Bhairon
Ahir Bhairon
Ramkali
Gunkali

5 POORBI

Poorya Dhanasri
Basant

6 MARVA

Lalit
Sohni

7 KAFI

Bhimplasi
Patdeep
Bahar
Mian Ki Malhar
Megh
Shudh Sarang
Bageshri

8 ASAVARI

Jaunpuri
Darbari

9 BHAIRVEEN

Malkaus
Bilas Khani Todi

10 TODI

Multani
Mian Ki Todi

Ascending and Descending Structures

The *aarohi - avrohi* of the *raags* are
shown on the keyboard from 3 different positions of *"Sa"* (key note):
C-Natural, C-Sharp and B-Flat

Aiman

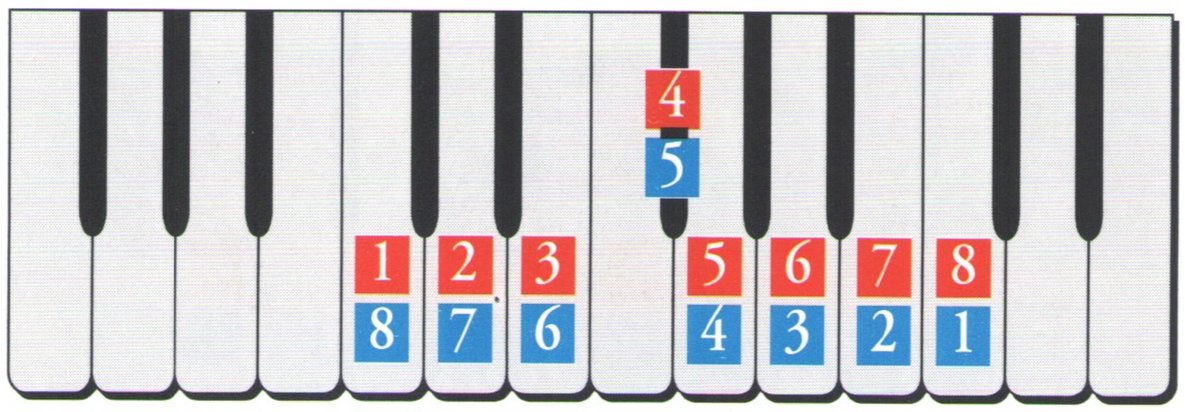
Aiman is the first *raag* of the *Kalyan thaath* (scale). Being *sampooran* (heptatonic) it has all seven notes in its *aarohi* (ascend) and *avrohi* (descend). The *vadi sur* (principal note) of this *raag* is *tivar* (sharp) *Ga* and the *sumvadi sur* (harmonic note) is *tivar* (sharp) *Ni*. Its favourite *taan* is *Ni Re Ga Ma Ga Re Ni Re Sa*. The time of its presentation is evening.

Aiman came to the subcontinent from Iran.

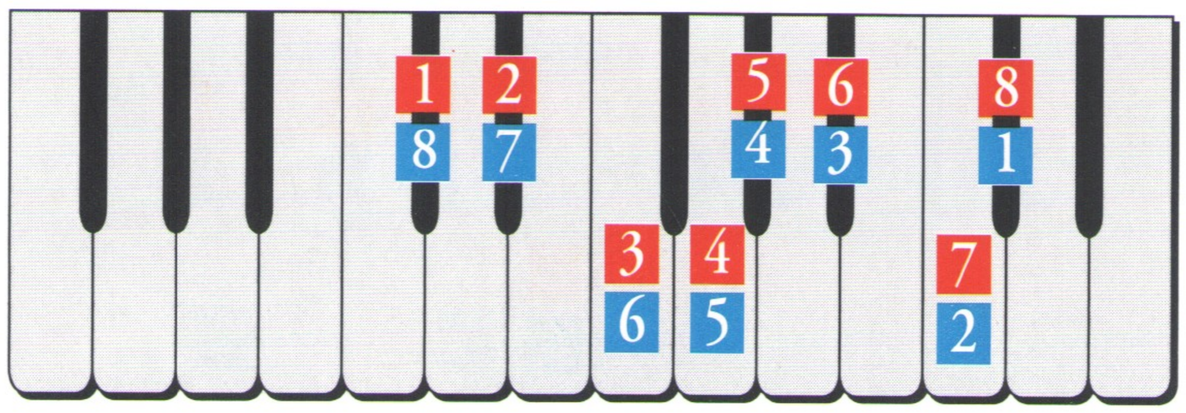
		T	T	T		T	T	
Aarohi	Sa	Re	Ga	Ma	Pa	Dha	Ni	Sa
	1	2	3	4	5	6	7	8
		T	T		T	T	T	
Avrohi	Sa	Ni	Dha	Pa	Ma	Ga	Re	Sa
	1	2	3	4	5	6	7	8

Komal : K
Tivar : T

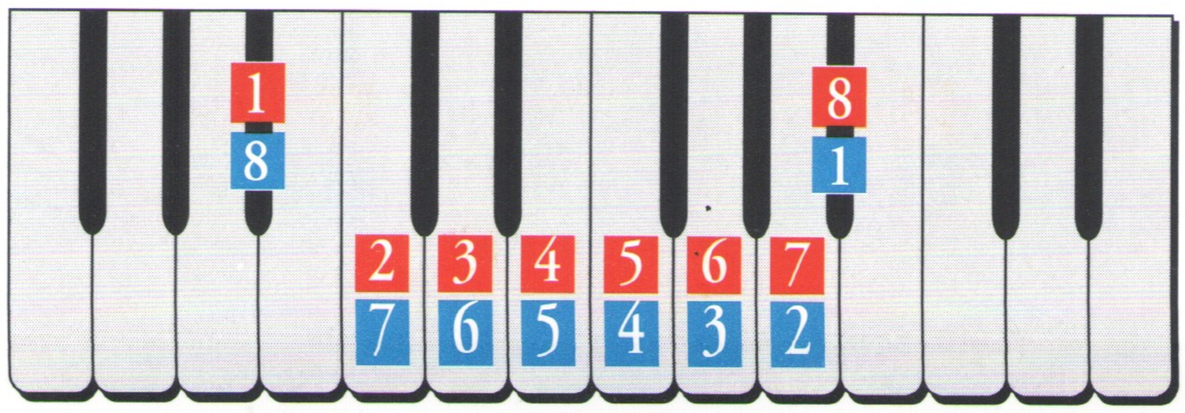
Pahla Sufaid - C Natural



Pahla Kala - C Sharp



Panchwaan Kala - B Flat



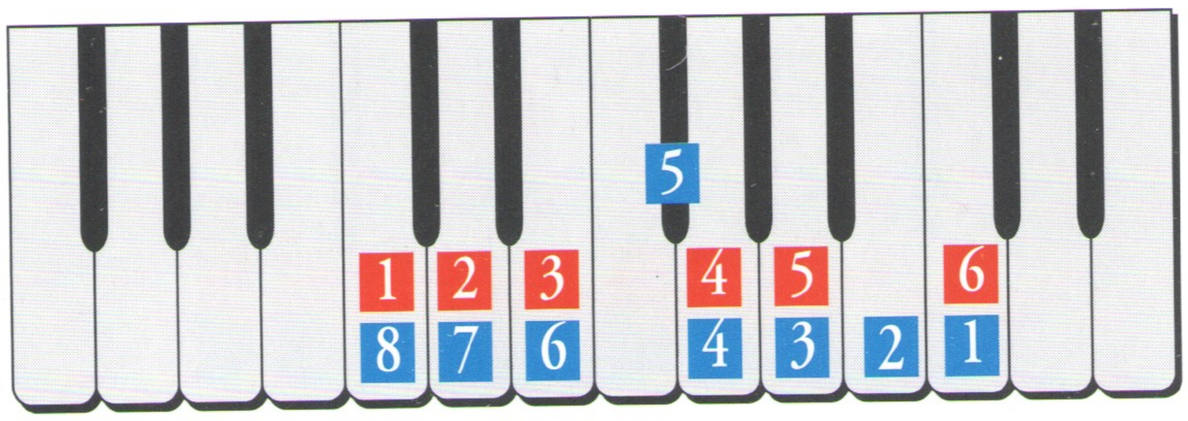
Shudh Kalyan

Shudh Kalyan is an *odho-sampooran* (pentatonic-heptatonic) *raag* of the *Kalyan* scale. The notes *Ma* and *Ni* are omitted in its *aarohi*. Its *vadi sur* (principal note) is *Ga* and the *sumvadi* (harmonic note) is *Dha*. The time of presentation is evening.

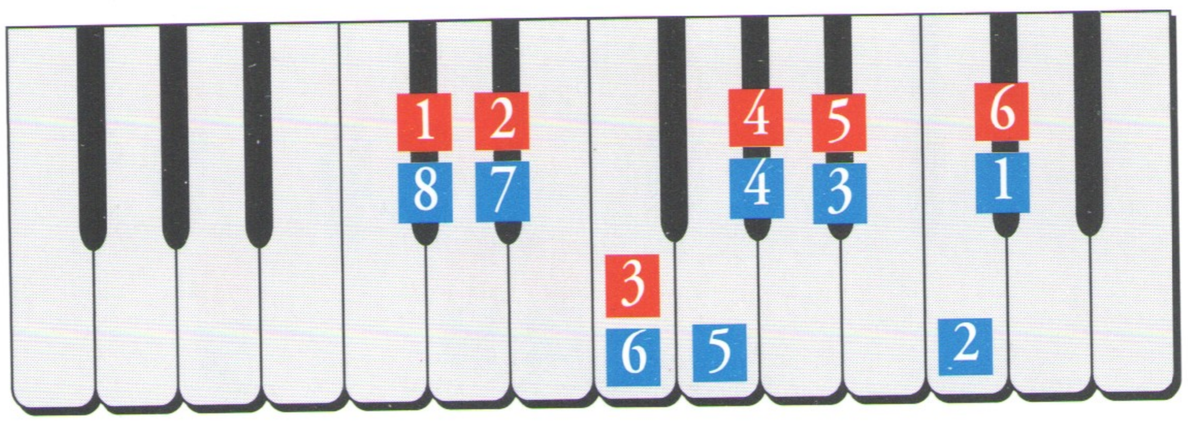
Aarohi	Sa	T Re	T Ga	Pa	T Dha	Sa		
	1	2	3	4	5	6		
Avrohi	Sa	T Ni	T Dha	Pa	T Ma	T Ga	T Re	Sa
	1	2	3	4	5	6	7	8

Komal : K
Tivar : T

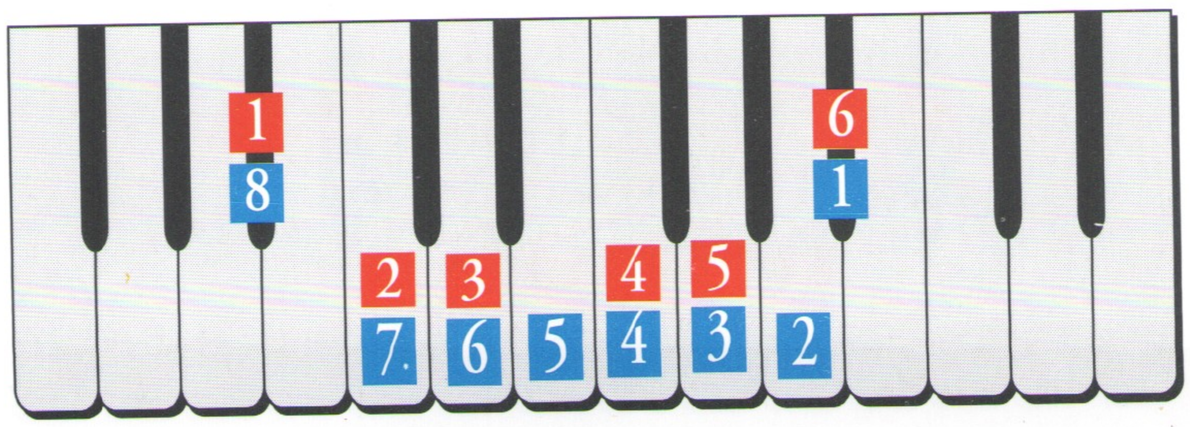
Pahla Sufaid - C Natural



Pahla Kala - C Sharp



Panchwaan Kala - B Flat



Bhopali

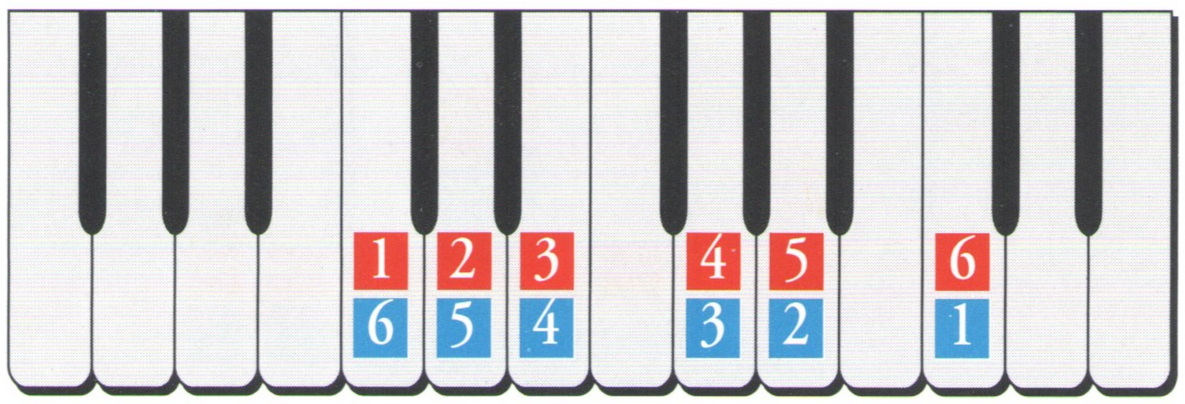
Bhopali is a *khado* (pentatonic) *raag*. It is also called *Bhoop* or *Bhoop Kalyan*. The notes *Ma* and *Ni* are omitted in this *raag*. Its *vadi sur* is *Ga* and *sumvadi* is *Dha*.

Note: Bhopali has exactly the same notes as the *raag Deskar,* but what makes it different from *Deskar* is the principal note which is *Ga* in the case of *Bhopali* and *Dha* in the case of *Deskar*. Also, *Bhopali* is a *purwa-ang raag* (it mostly stays on the lower notes of the scale) while *Deskar* is an *utran-ang raag,* that is, it travels on the higher notes of the scale.

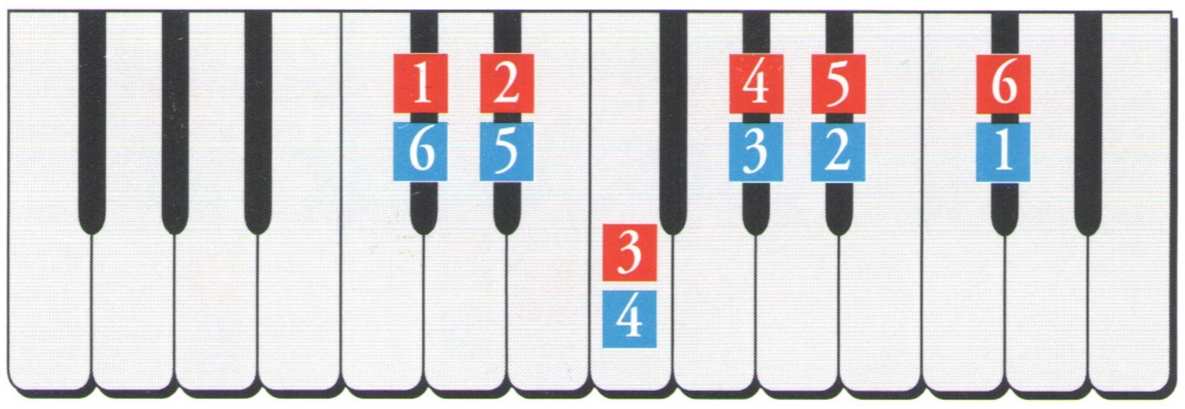
Aarohi	Sa	T Re	T Ga	Pa	T Dha	Sa
	1	2	3	4	5	6
Avrohi	Sa	T Dha	Pa	T Ga	T Re	Sa
	1	2	3	4	5	6

Komal : K
Tivar : T

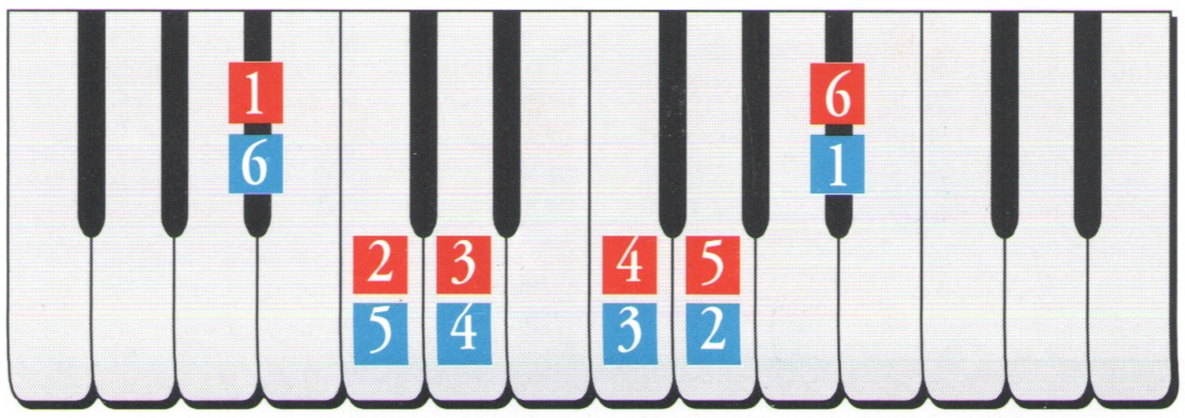
Pahla Sufaid - C Natural



Pahla Kala - C Sharp



Panchwaan Kala - B Flat



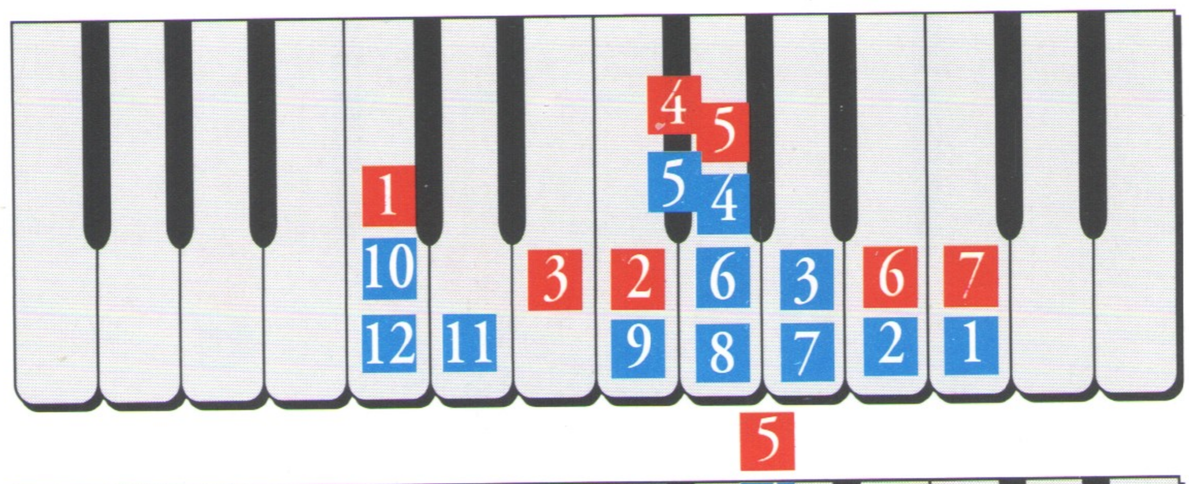
Kidara

Kidara is an *odho-khado* (pentatonic-hexatonic) *raag* of the *Kalyan thaath*. Both *komal* and tivar *Ma* are used in this *raag*. *Tivar Ma* being its *vadi sur,* stress is given on this note. In the ascending order *Re* and *Dha* are omitted. It is a *purwa-ang raag* (presented on the lower notes of the scale) and is *vikr* (gose in a zigzag way).

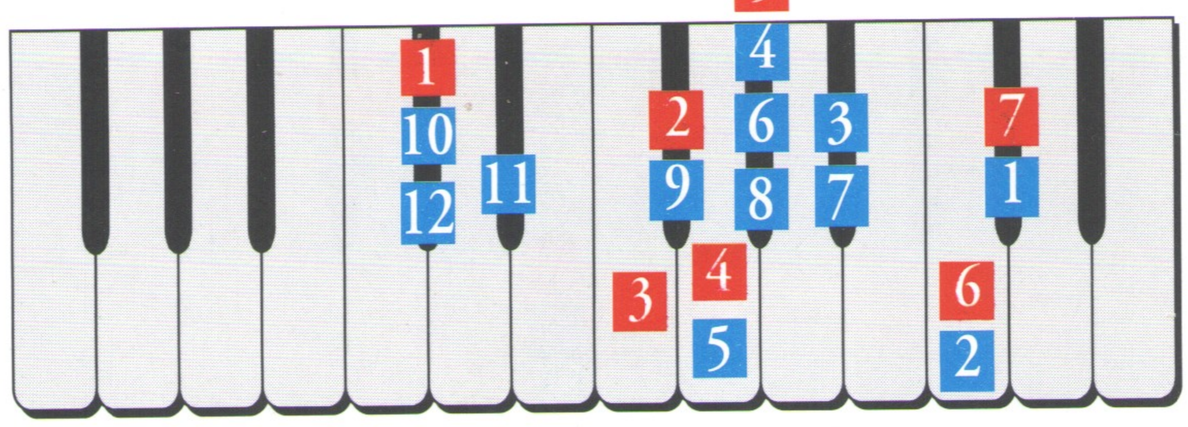
Komal : K
Tivar : T

Aarohi	Sa	K Ma	T Ga	T Ma	Pa	T Ni	Sa					
	1	2	3	4	5	6	7					
Avrohi	Sa	T Ni	T Dha	Pa	T Ma	Pa	T Dha	Pa	K Ma	Sa	T Re	Sa
	1	2	3	4	5	6	7	8	9	10	11	12

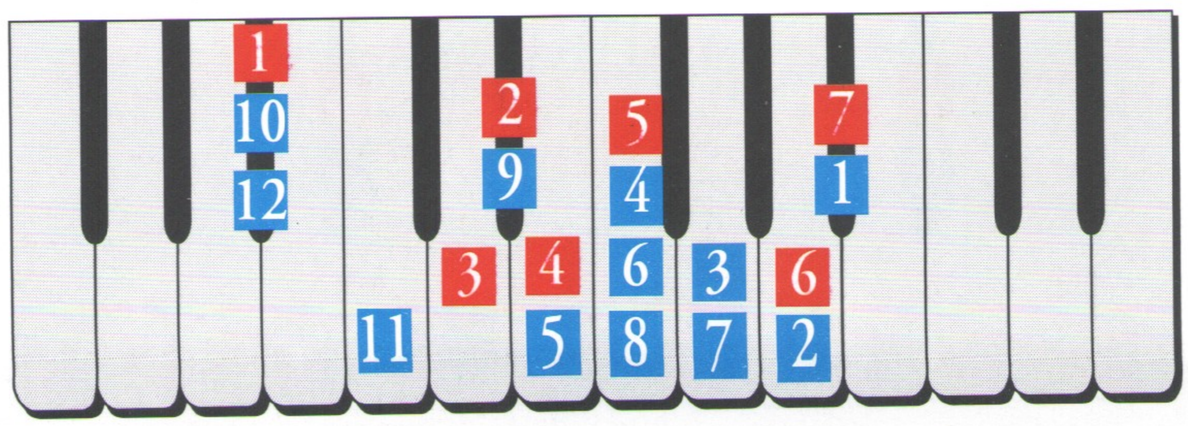
Pahla Sufaid - C Natural



Pahla Kala - C Sharp



Panchwaan Kala - B Flat



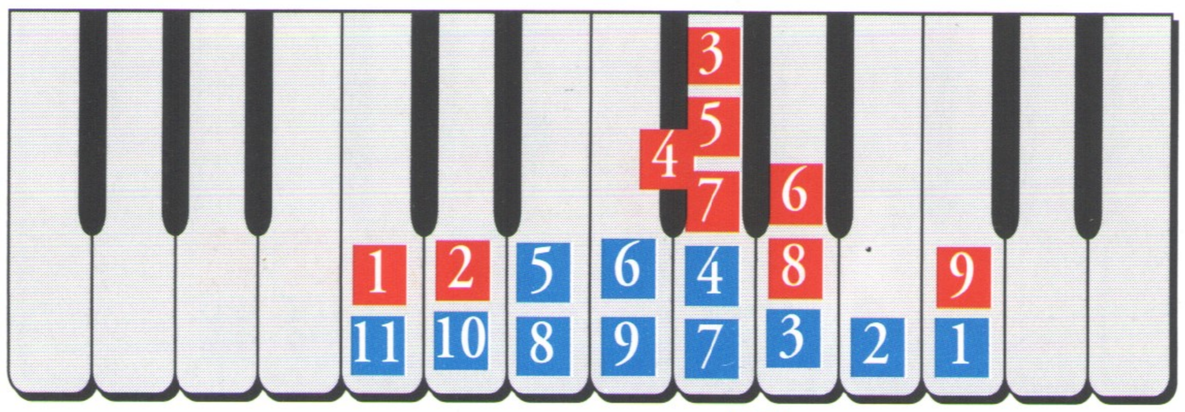
Kamode

Kamode is a *vikr raag* of the *Kalyan thaath*. Its principal note is *Pa* and the harmonic note is *Re*. It is an *odho-sampooran* (pentatonic-heptatonic) *raag* and is presented in the evening.

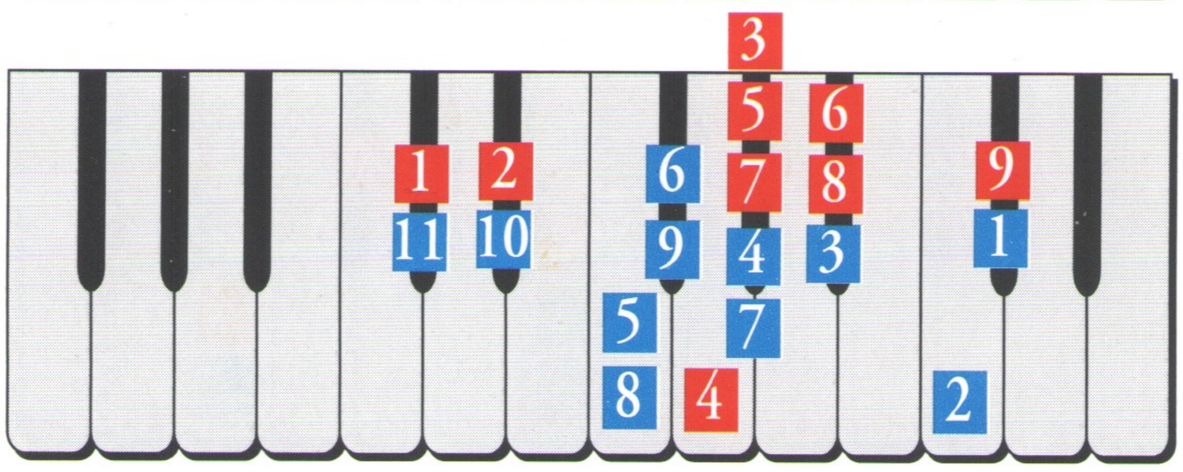
		T		T		T		T		
Aarohi	Sa	Re	Pa	Ma	Pa	Dha	Pa	Dha	Sa	*Komal* : K
	1	2	3	4	5	6	7	8	9	*Tivar* : T

		T	T		T	K		T	K	T	
Avrohi	Sa	Ni	Dha	Pa	Ga	Ma	Pa	Ga	Ma	Re	Sa
	1	2	3	4	5	6	7	8	9	10	11

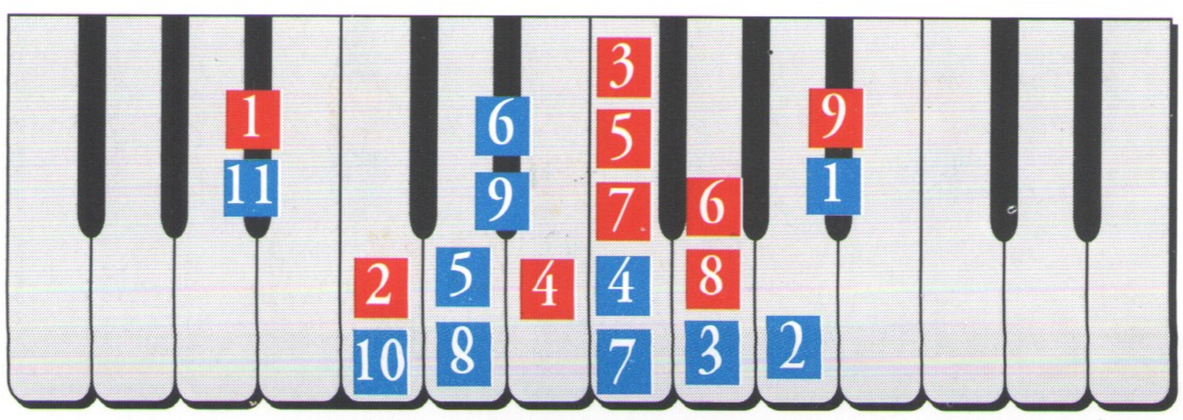
Pahla Sufaid - C Natural



Pahla Kala - C Sharp



Panchwaan Kala - B Flat



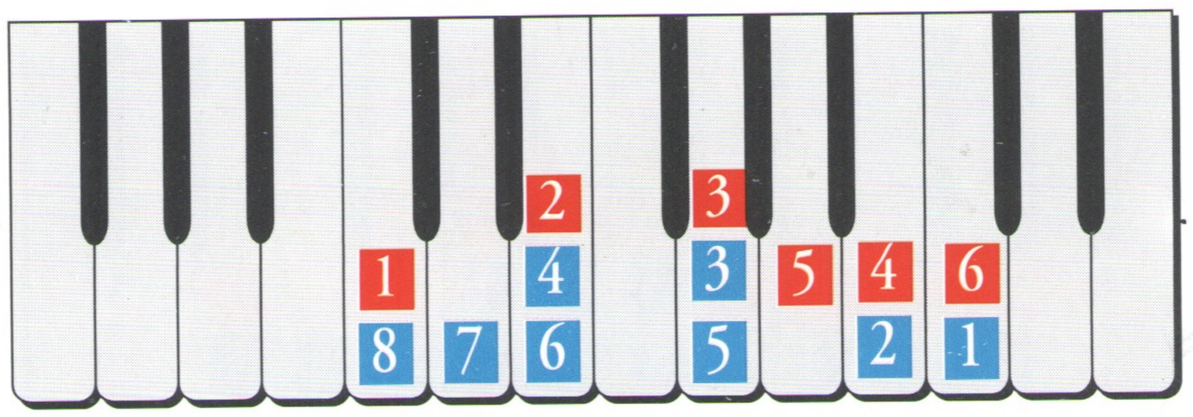
Shankara

Shankara is an *odho* (pentatonic) *raag* of the *Bilawal thaath*. Its principal and harmonic notes are *Ga* and *Pa* respectively. It resembles *raag Behag* but the absence of *Ma* separates it from *Behag*. The time of presentation is evening.

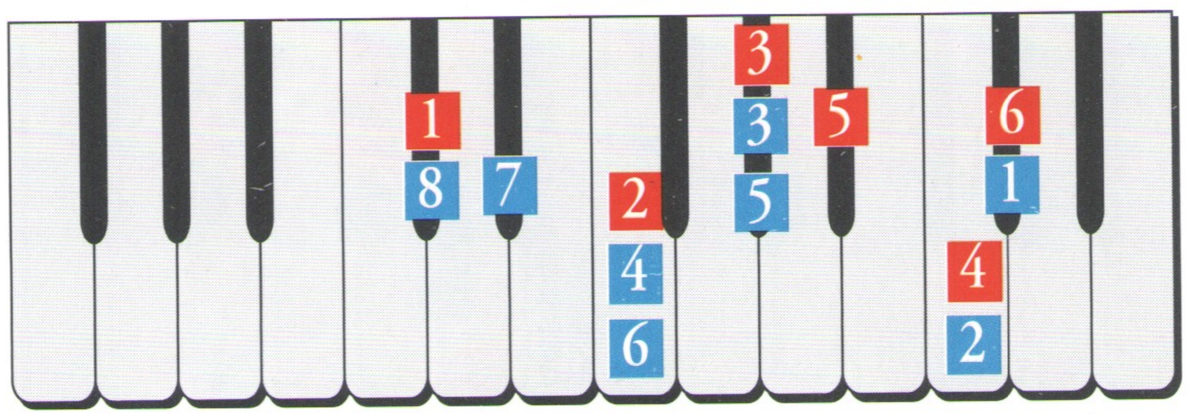
Aarohi	Sa	T Ga	Pa	T Ni	T Dha	Sa		
	1	2	3	4	5	6		
Avrohi	Sa	T Ni	Pa	T Ga	Pa	T Ga	T Re	Sa
	1	2	3	4	5	6	7	8

Komal : K
Tivar : T

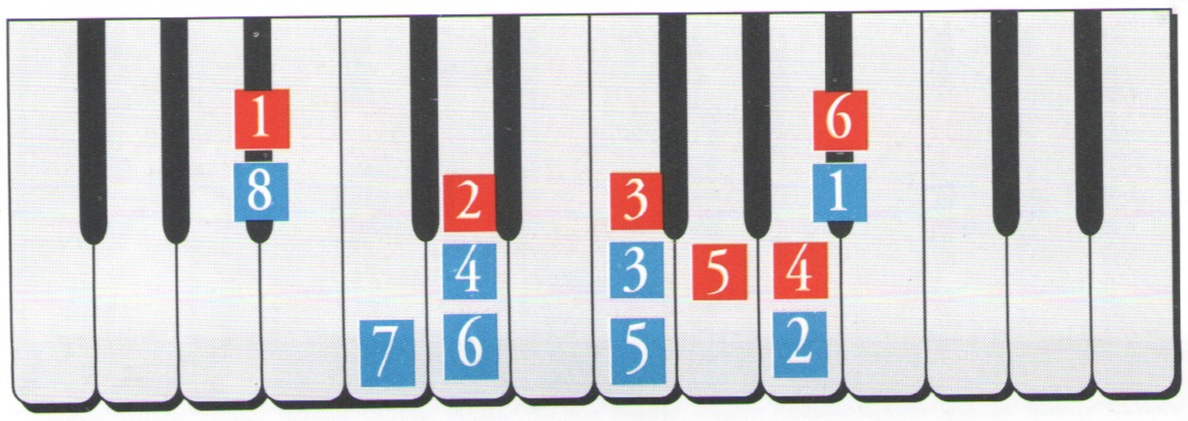
Pahla Sufaid - C Natural



Pahla Kala - C Sharp



Panchwaan Kala - B Flat



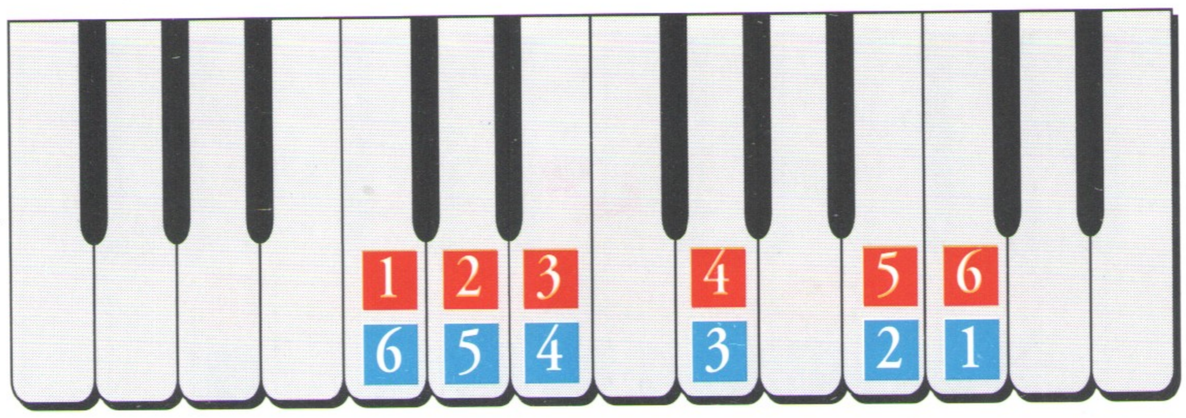
Hans Dhun

Hans Dhun is an *odho* (pentatonic) *raag* of the *Bilawal* scale. The notes *Ma* and *Dha* are omitted in this *raag*. Its principal note is *Sa* and harmonic note is *Pa*. The time of its presentation is the first part of the night. The *raag* originated in South India.

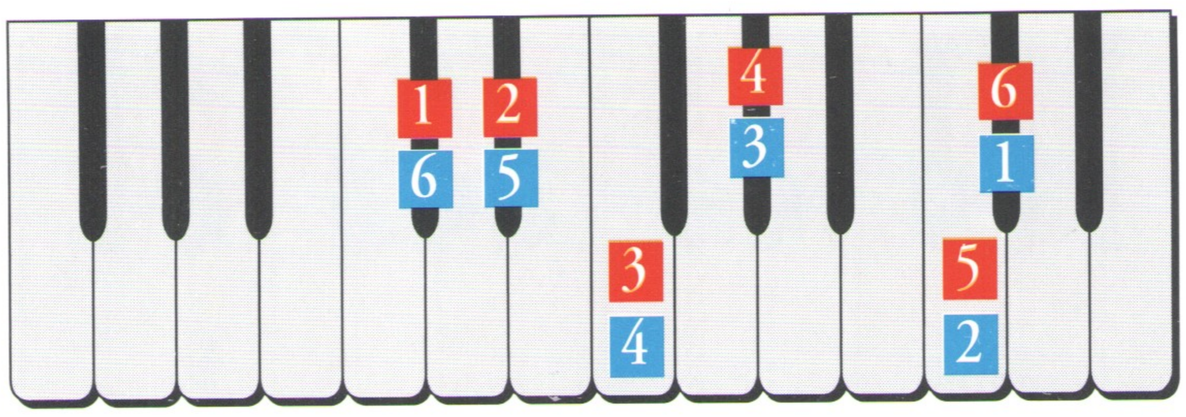
		T	T		T	
Aarohi	Sa	Re	Ga	Pa	Ni	Sa
	1	2	3	4	5	6
		T		T	T	
Avrohi	Sa	Ni	Pa	Ga	Re	Sa
	1	2	3	4	5	6

Komal : K
Tivar : T

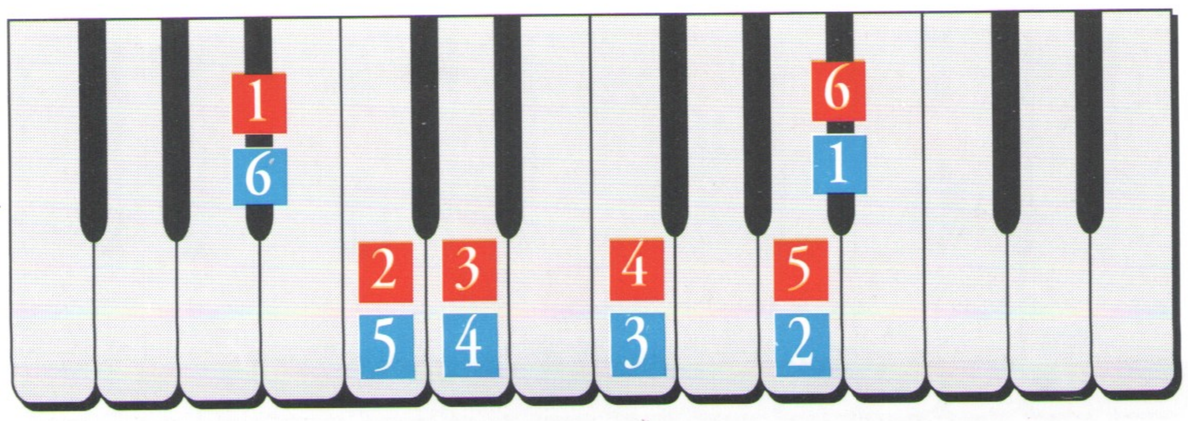
Pahla Sufaid - C Natural



Pahla Kala - C Sharp



Panchwaan Kala - B Flat



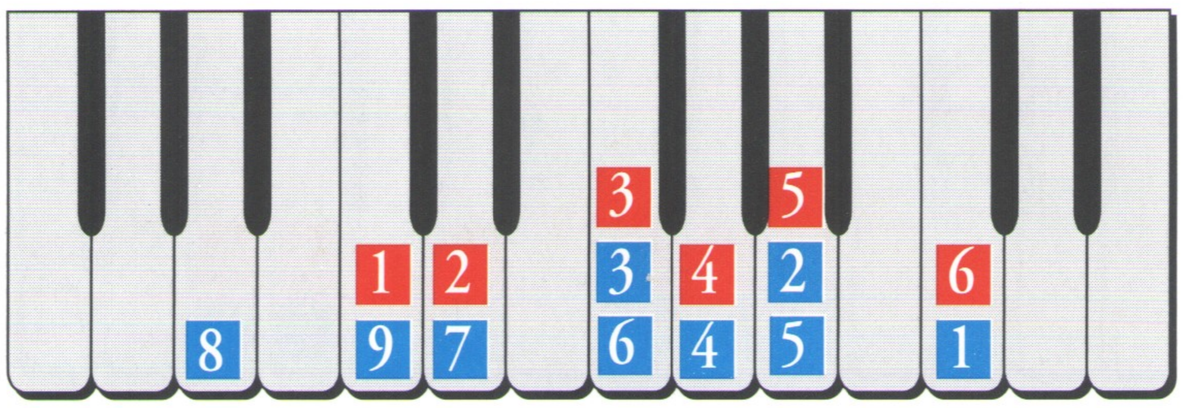
Durga

Durga is an *odho* (pentatonic) *raag* of the *Bilawal* scale. Its principal note is *Ma* and the harmonic note is *Sa*. The notes *Ga* and *Ni* are omitted in this *raag*. Stress should be given on *Ma*. The time of its presentation is afternoon.

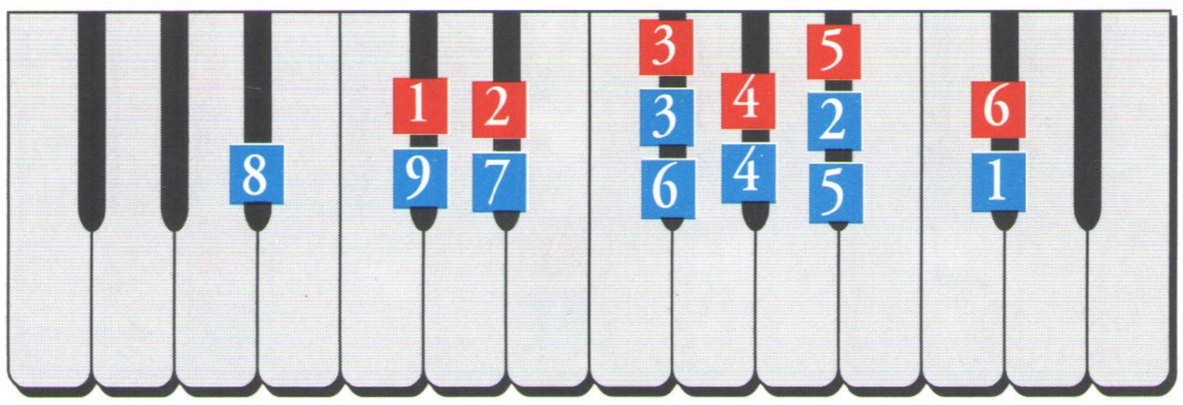
		T	K		T				
Aarohi	Sa	Re	Ma	Pa	Dha	Sa			
	1	2	3	4	5	6			
		T	K		T	K	T	T	
Avrohi	Sa	Dha	Ma	Pa	Dha	Ma	Re	Dha	Sa
	1	2	3	4	5	6	7	8	9

Komal : K
Tivar : T

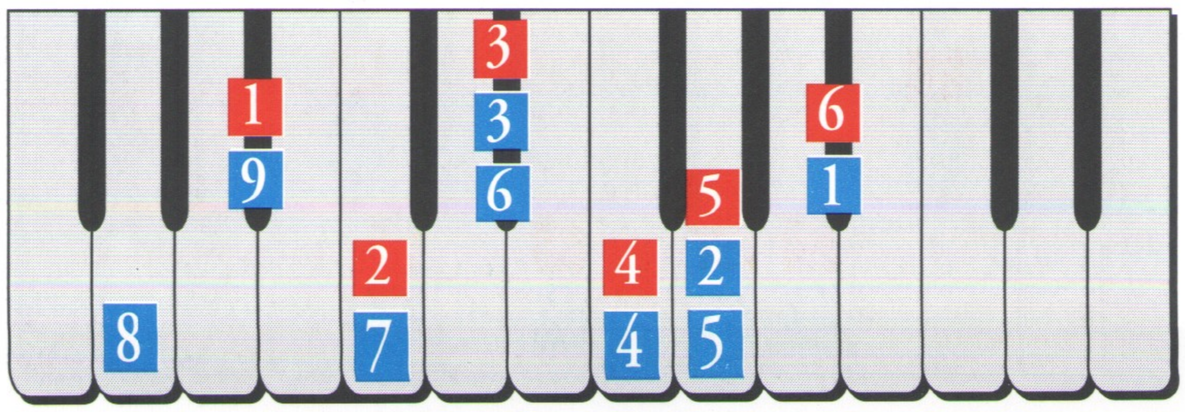
Pahla Sufaid - C Natural



Pahla Kala - C Sharp



Panchwaan Kala - B Flat



Behag

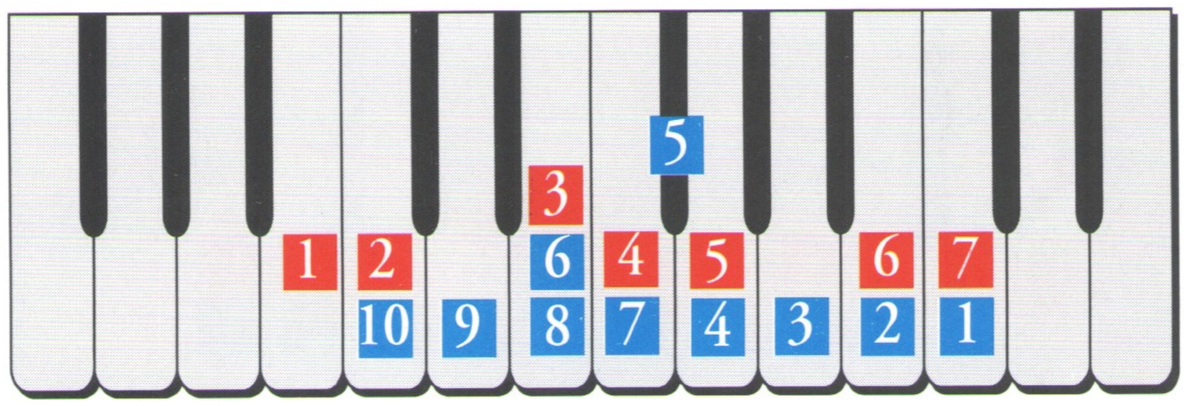
Behag is an *odho-sampooran* (pentatonic-heptatonic) *raag* of the *Belawal thaath*. Its *vadi sur* is *Ga*. Stress is also given on *Ni*. Some scholars maintain that the *raag* should belong to the *Kalyan thaath* since in its *avrohi* both *tivar* and *komal* (sharp and flat) *Ma* are used.

The time of its presentation is the second part of the night.

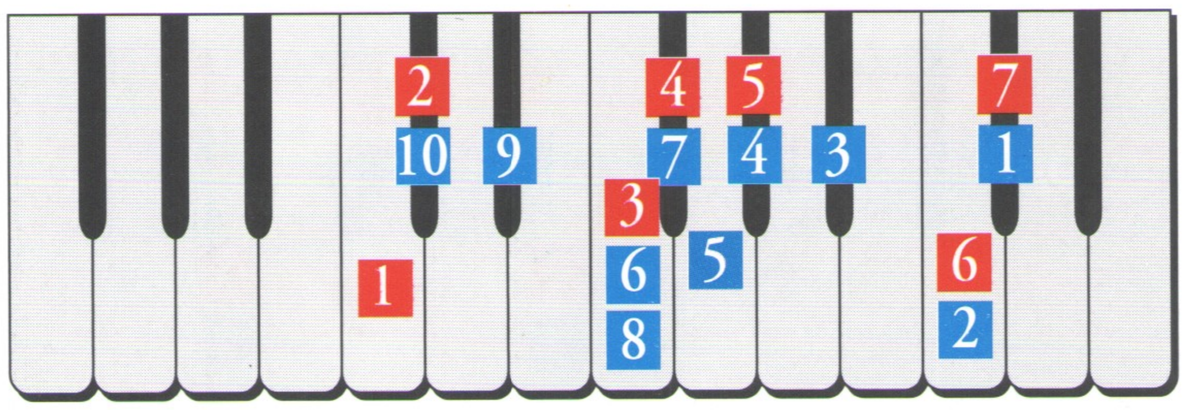
Aarohi	T Ni 1	Sa 2	T Ga 3	K Ma 4	Pa 5	T Ni 6	Sa 7			
Avrohi	Sa 1	T Ni 2	T Dha 3	Pa 4	T Ma 5	T Ga 6	K Ma 7	T Ga 8	T Re 9	Sa 10

Komal : K
Tivar : T

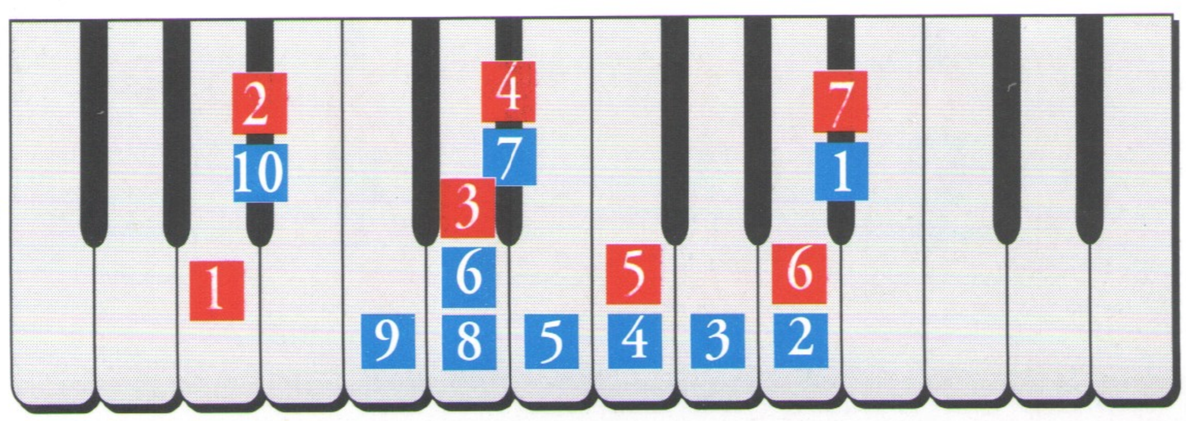
Pahla Sufaid - C Natural



Pahla Kala - *C Sharp*



Panchwaan Kala - *B Flat*



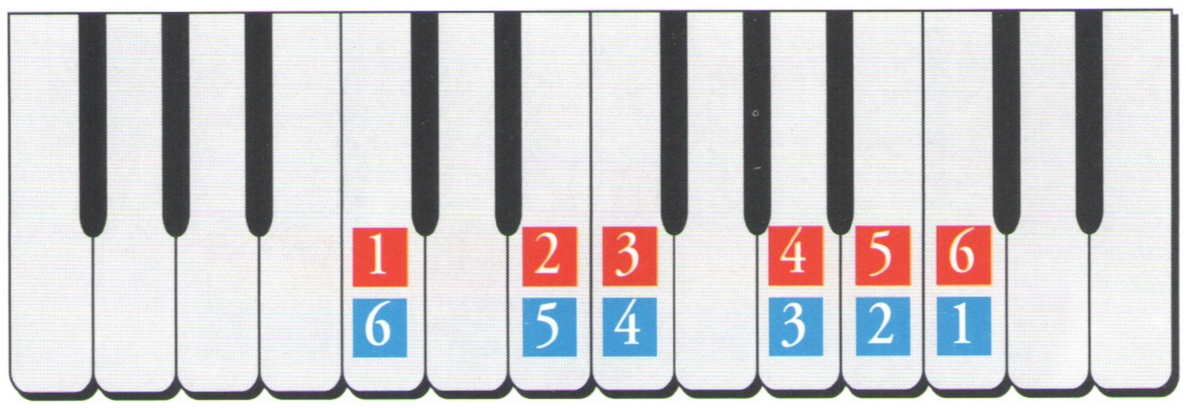
Kaushik Dhani

This is an *odho* (pentatonic) *raag* of the *Bilawal thaath*. The notes *Re* and *Pa* are omitted in this *raag*. Its principal note is *Ma* and the harmonic note is *Sa*. This *raag* resembles *Rageshri* but the *tivar Ni* and the absence of *Re* separate it from *Rageshri* which has *komal Ni*.

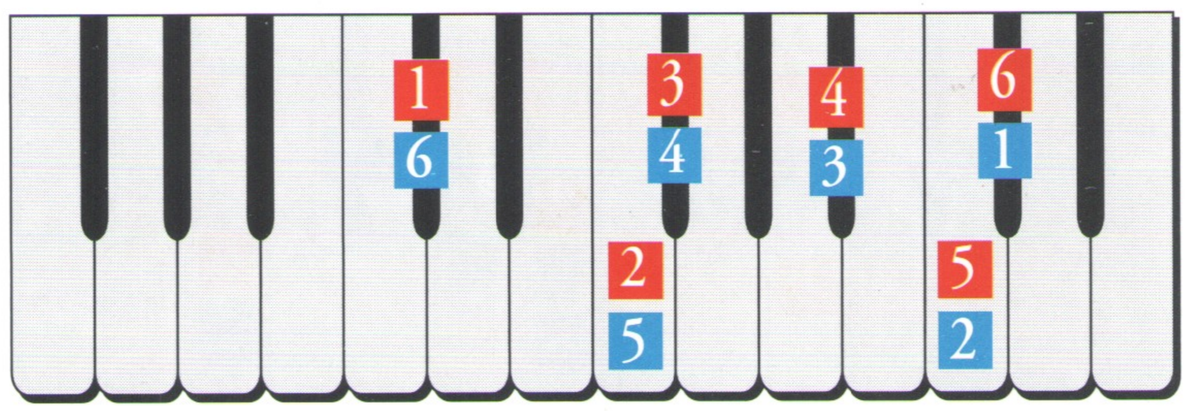
		T	K	T	T	
Aarohi	Sa	Ga	Ma	Dha	Ni	Sa
	1	2	3	4	5	6
		T	T	K	T	
Avrohi	Sa	Ni	Dha	Ma	Ga	Sa
	1	2	3	4	5	6

Komal : K
Tivar : T

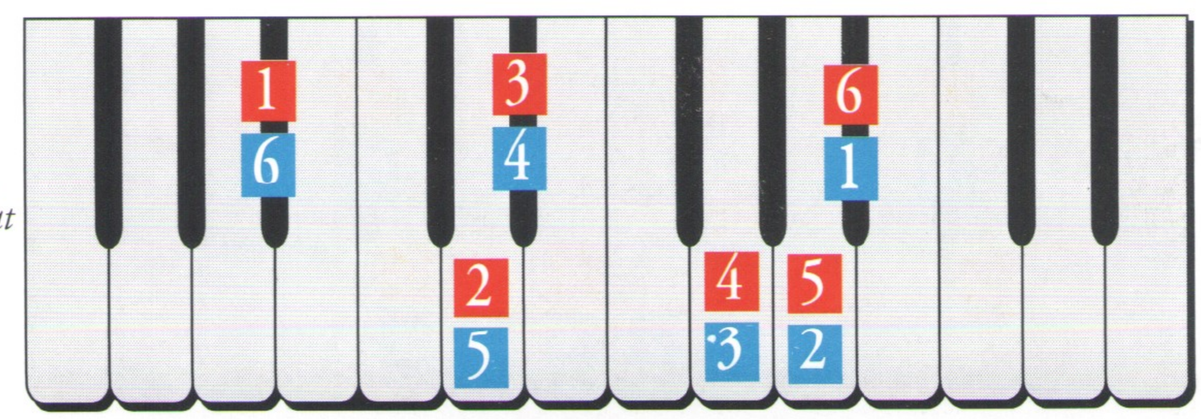
Pahla Sufaid - C Natural



Pahla Kala - C Sharp



Panchwaan Kala - B Flat



Jaijaiwanti

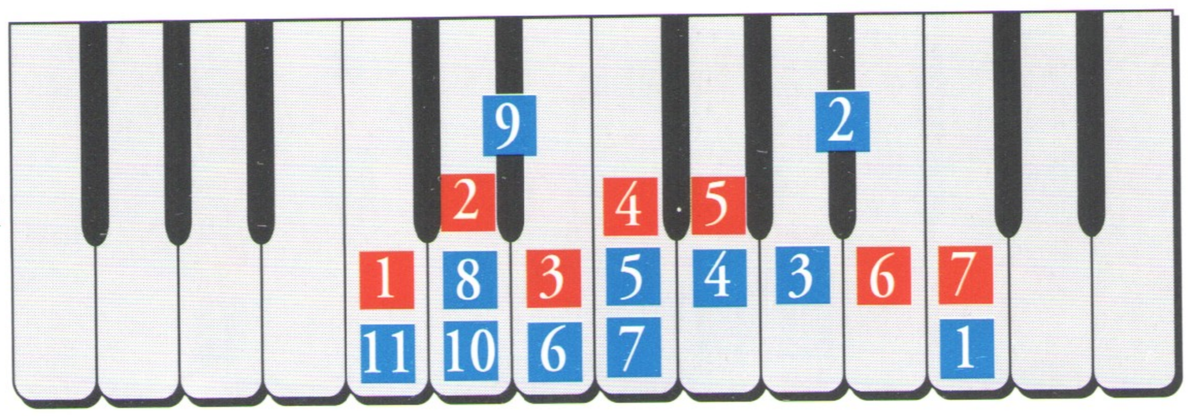
This *raag* is *khado-sampooran* (hexatonic-heptatonic) and belongs to the *Khammach thaath*. The principal note is *Re* and the harmonic note is *Pa*. The notes *Ga tivar* and *Ni tivar* in the ascend and the note *Ni komal* in the descend are always used in this *raag*.

The influence of *Gorr, Bilawal* and *Soorath* is evident in this *raag*. The time of presentation is second part of the night.

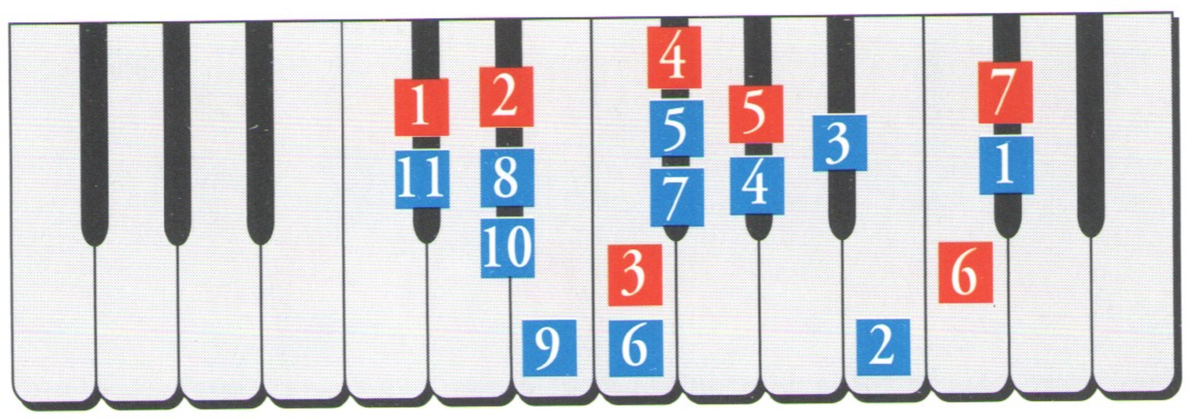
Aarohi	Sa	T Re	T Ga	K Ma	Pa	T Ni	Sa				
	1	2	3	4	5	6	7				
Avrohi	Sa	K Ni	T Dha	Pa	K Ma	T Ga	K Ma	T Re	K Ga	T Re	Sa
	1	2	3	4	5	6	7	8	9	10	11

Komal : K
Tivar : T

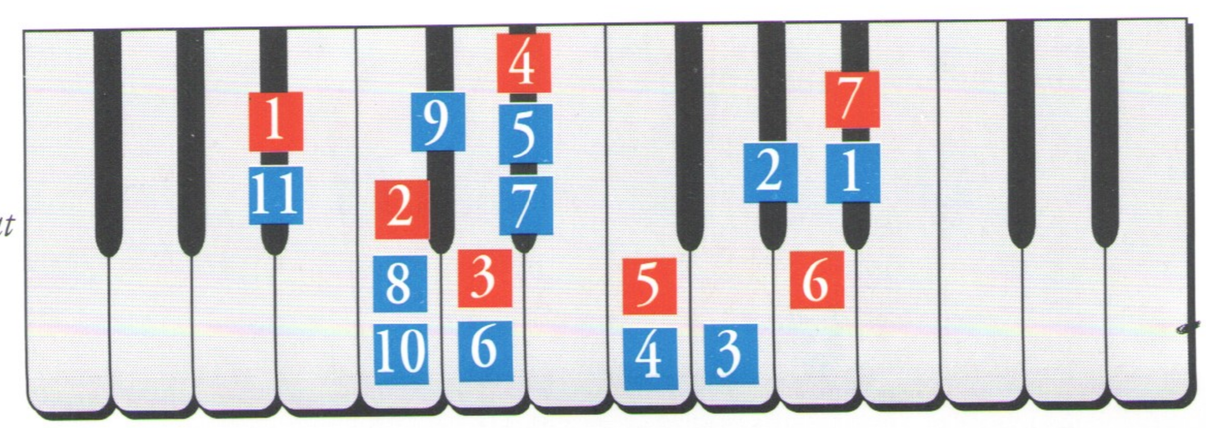
Pahla Sufaid - C Natural



Pahla Kala - C Sharp



Panchwaan Kala - B Flat



Rageshri

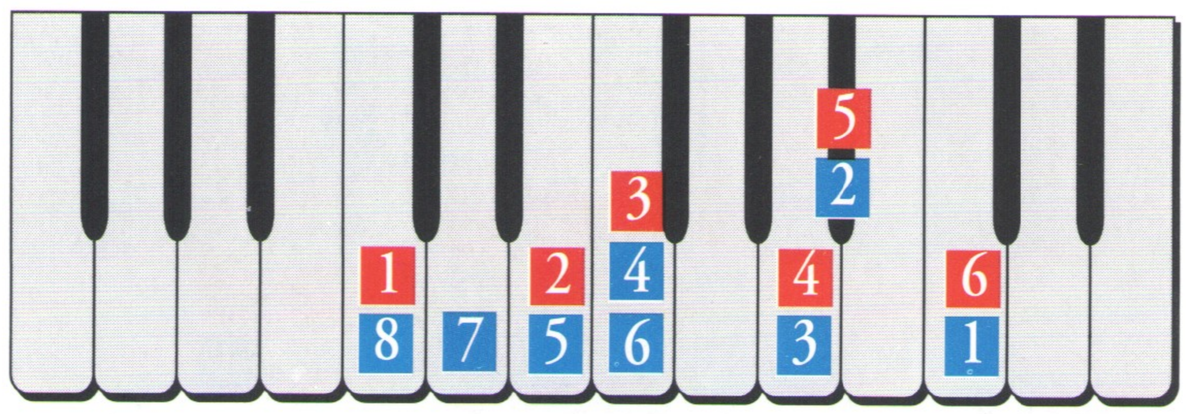
Rageshri belongs to the *Khammach* scale. It is an *odho-khado* (pentatonic-hexatonic) *raag*, which means it has five notes in the ascending and six notes in the descending order. The note *Pa* is not used in this *raag*.

Rageshri is different from *Bageshri* in that it has tivar *Ga* as against *komal Ga* in *Bageshri* as well as *Pa*.

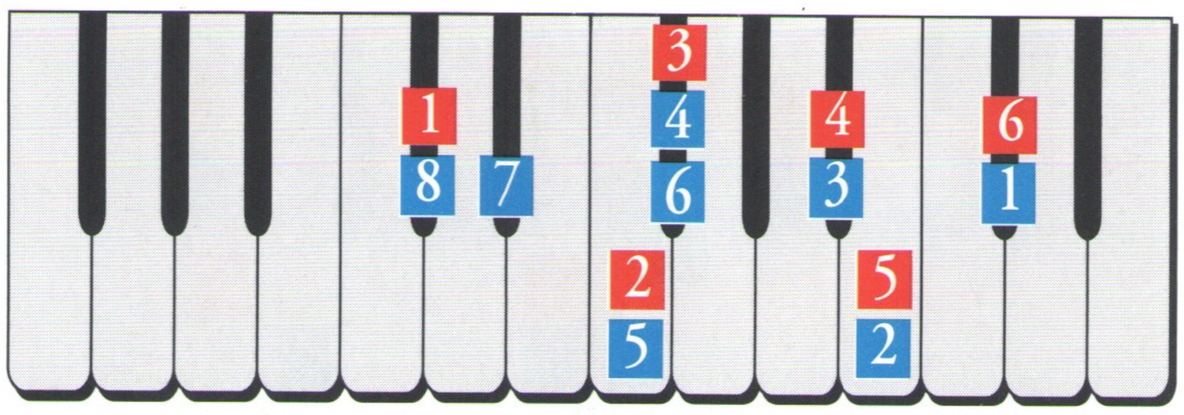
Aarohi	Sa	T Ga	K Ma	T Dha	K Ni	Sa		
	1	2	3	4	5	6		
Avrohi	Sa	K Ni	T Dha	K Ma	T Ga	K Ma	T Re	Sa
	1	2	3	4	5	6	7	8

Komal : K
Tivar : T

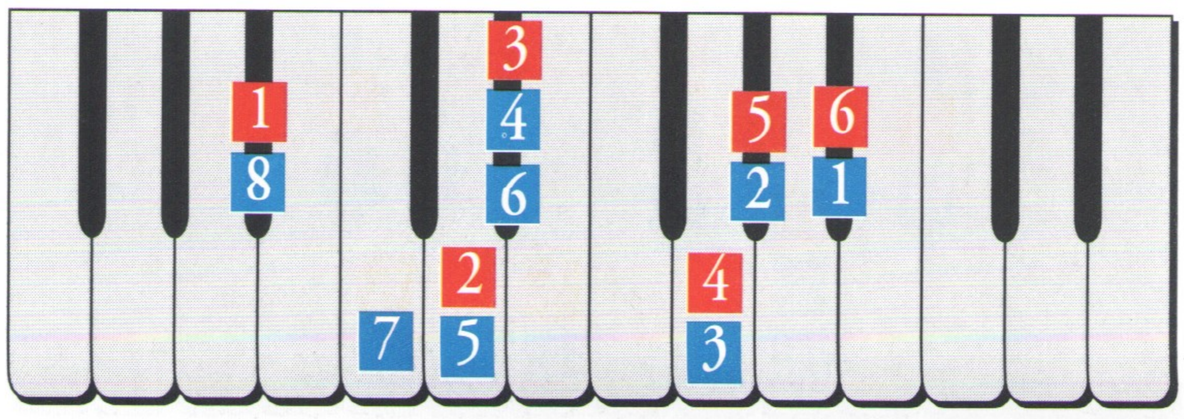
Pahla Sufaid - C Natural



Pahla Kala - C Sharp



Panchwaan Kala - B Flat



Naraini

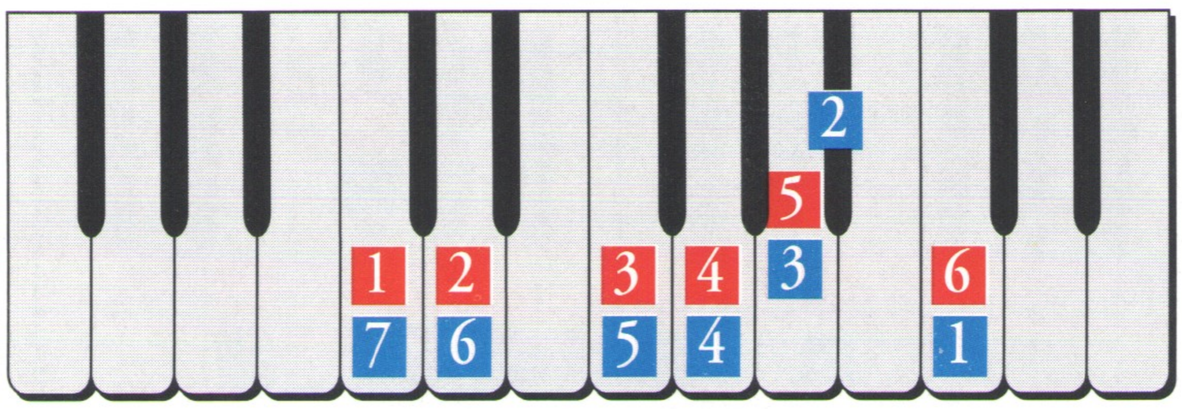
Naraini is an *odho-khado* (pentatonic-hexatonic) *raag* of the *Khammach* scale. Its principal note is *Re* and the harmonic note is *Pa.* The notes *Ga* and *Ni* are not used in the ascend and only *Ga* is omitted in the descend. It is different from *Gorakh Kalyan* by one note, i.e., *Pa* which is omitted in *Gorakh Kalyan.* *Naraini* is presented in the second part of the night.

		T	K		T		
Aarohi	Sa	Re	Ma	Pa	Dha	Sa	
	1	2	3	4	5	6	
		K	T		K	T	
Avrohi	Sa	Ni	Dha	Pa	Ma	Re	Sa
	1	2	3	4	5	6	7

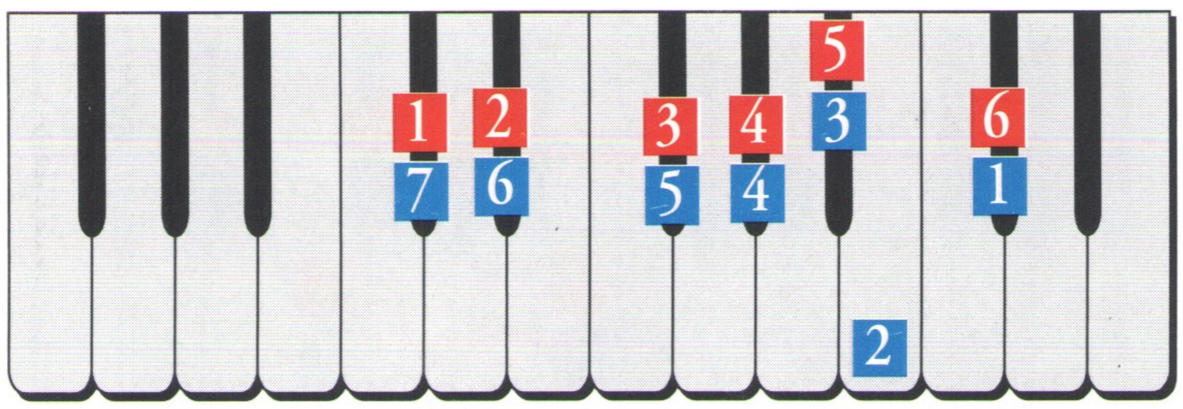
Komal : K

Tivar : T

Pahla Sufaid - C Natural



Pahla Kala - C Sharp



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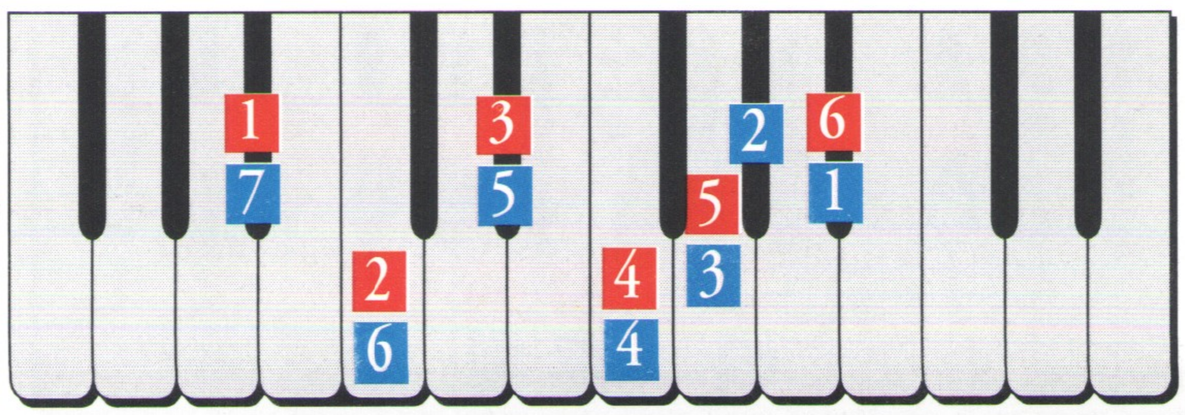


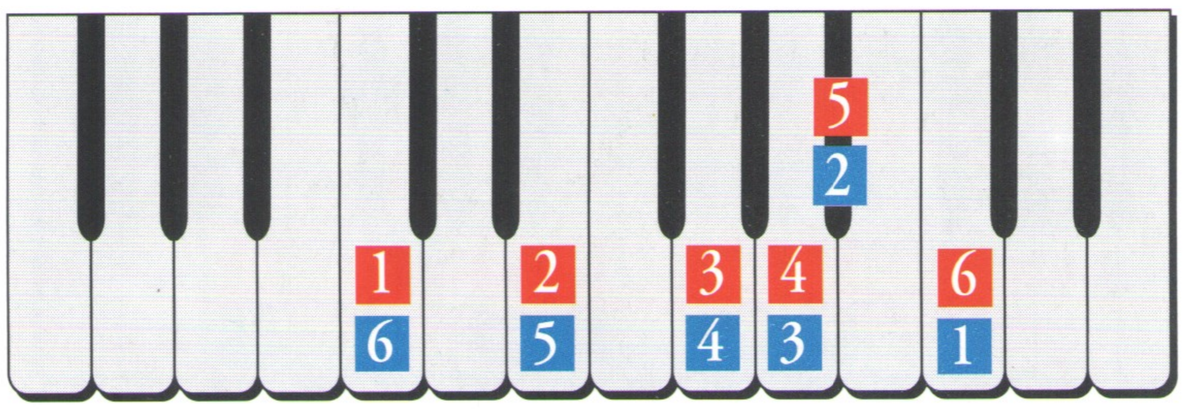
Kalawati

Kalawati is an *odho* (pentatonic) *raag* of the *Khammach* scale. Its *vadi sur* is *Pa* and *sumvadi* is *Ga*. The notes *Re* and *Ma* are omitted in this *raag*. The *raag* originated in South India.The time of presentation is evening.

		T		T	K	
Aarohi	Sa	Ga	Pa	Dha	Ni	Sa
	1	2	3	4	5	6
		K	T		T	
Avrohi	Sa	Ni	Dha	Pa	Ga	Sa
	1	2	3	4	5	6

Komal : K
Tivar : T

Pahla Sufaid - C Natural



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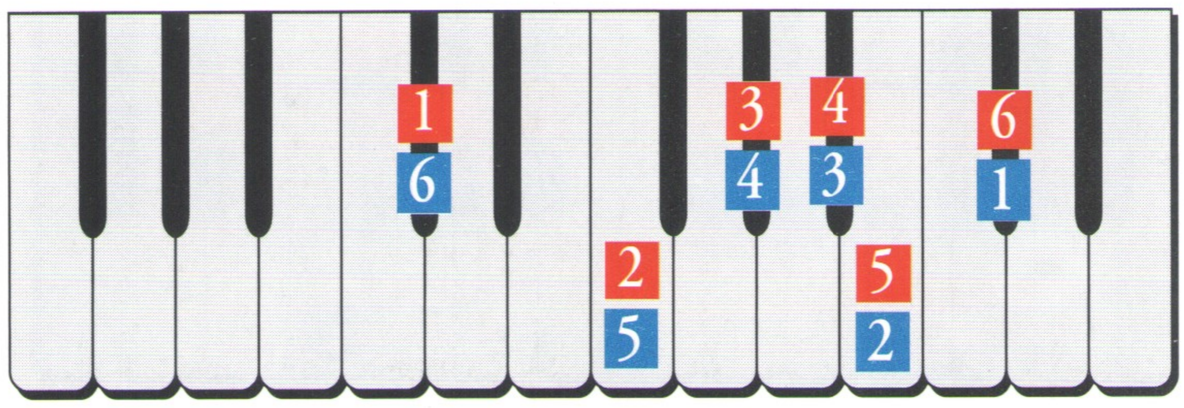

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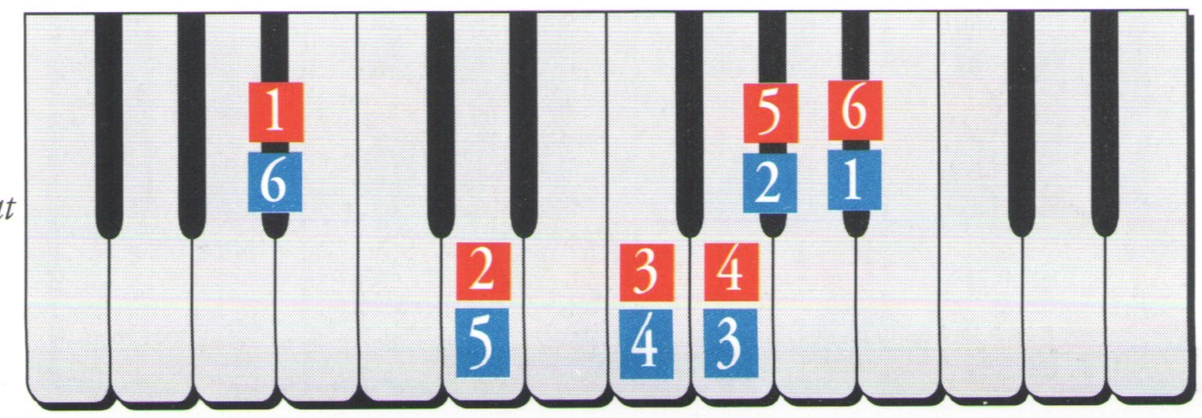


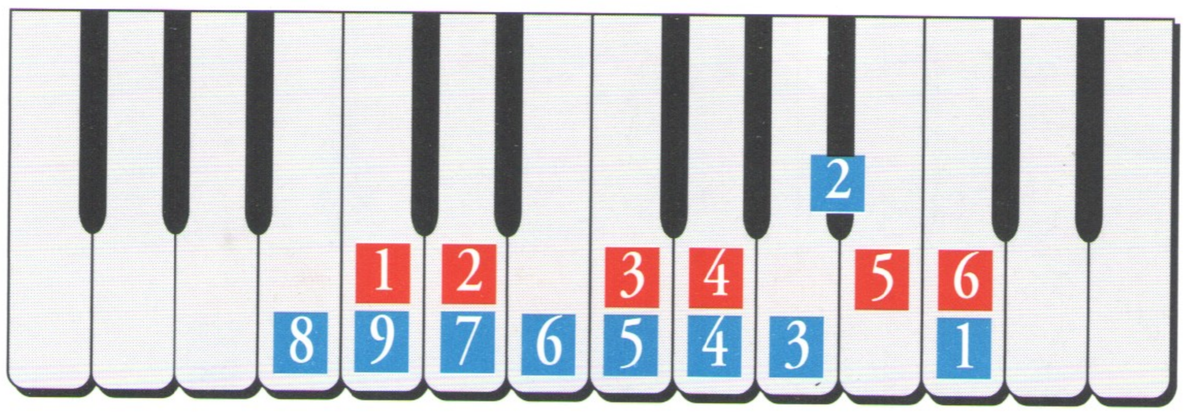
Des

Des, a popular melody, is an *odho-sampooran* (pentatonic-heptatonic)*raag* of the *Khammach* scale. In this *raag* both *komal* and *tivar Ni* are used. Its principal note is *Re* and the harmonic note is *Ni*. In the ascend *Ga* and *Dha* are omitted while these notes are used in the descend. The time of its presentation is the second part of the night. Stress on *Re* separates it from *Khammach*.

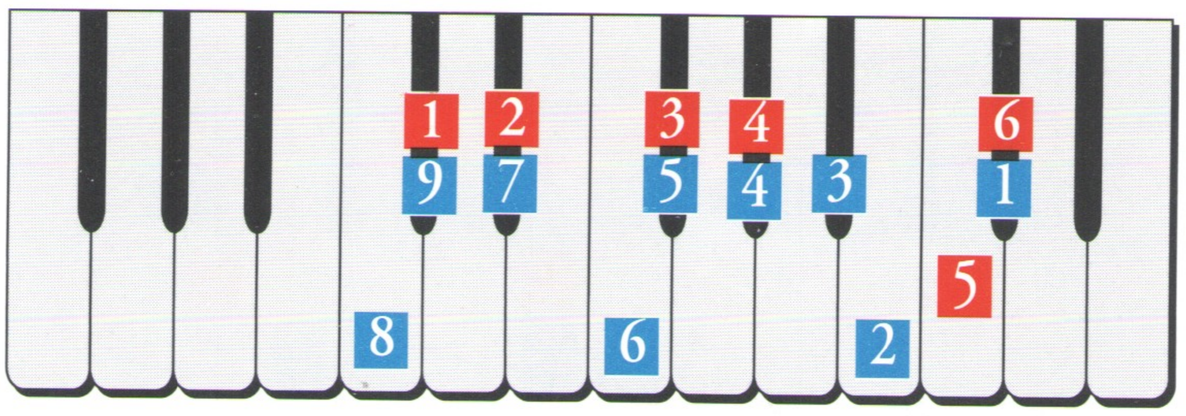
Aarohi	Sa	T Re	K Ma	Pa	T Ni	Sa			
	1	2	3	4	5	6			
Avrohi	Sa	K Ni	T Dha	Pa	K Ma	T Ga	T Re	T Ni	Sa
	1	2	3	4	5	6	7	8	9

Komal : K
Tivar : T

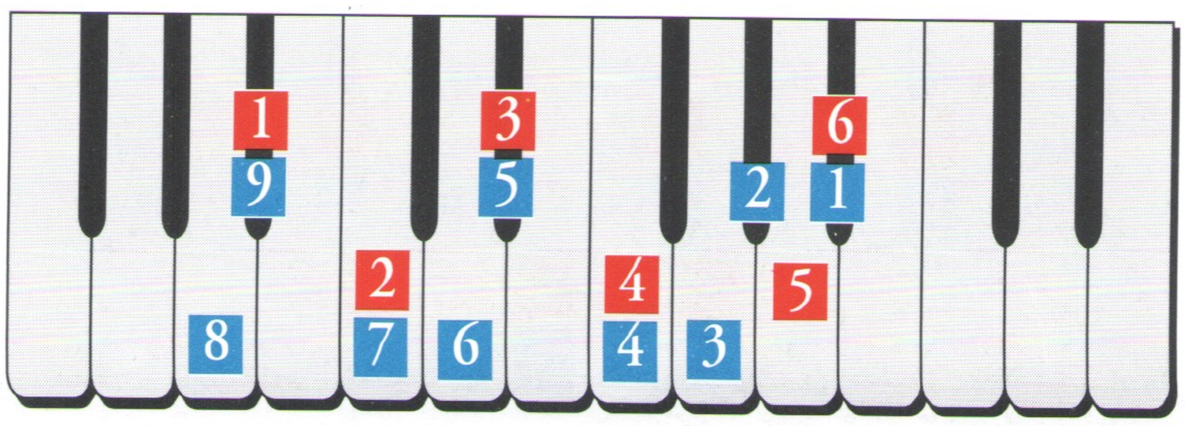
Pahla Sufaid - C Natural



Pahla Kala - C Sharp



Panchwaan Kala - B Flat



Tilang

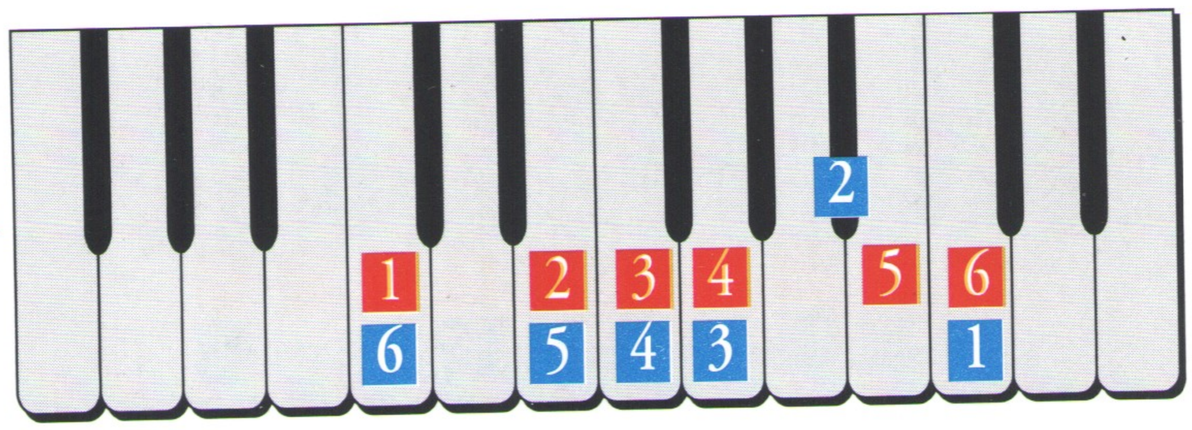
This is an *odho* (pentatonic) *raag* of the *Khammach* scale. *Re* and *Dha* are omitted in this *raag*. Its principal note is *Ga* and the harmonic note is *Ni*. The sliding of the note (*meendh*) from *Ni* to *Pa* is characteristic of this *raag*. The time of its presentation is the second part of the night.

Aarohi	Sa	T Ga	K Ma	Pa	T Ni	Sa
	1	2	3	4	5	6
Avrohi	Sa	K Ni	Pa	K Ma	T Ga	Sa
	1	2	3	4	5	6

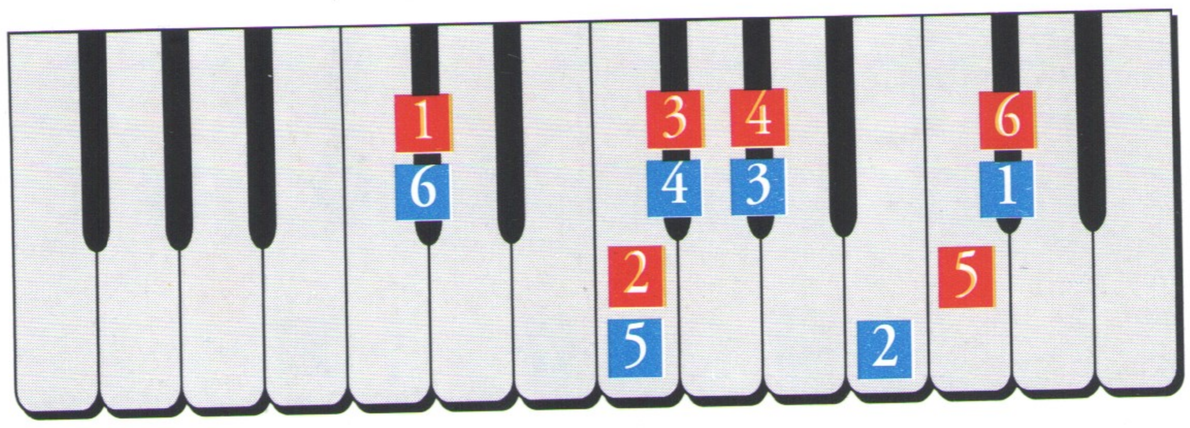
Komal : K

Tivar : T

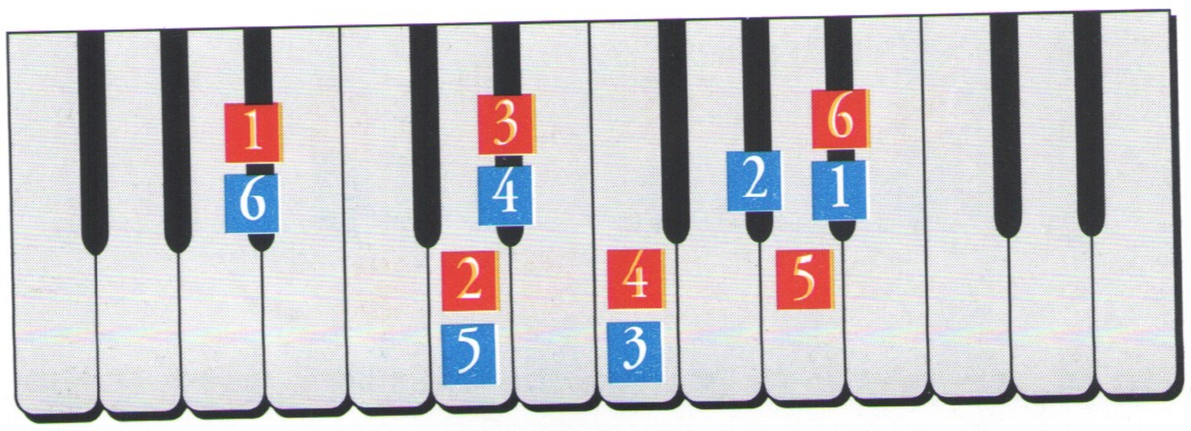
Pahla Sufaid - C Natural



Pahla Kala - C Sharp



Panchwaan Kala - B Flat



Bhairon

Bhairon is a *sampooran* (heptatonic) *raag* and belongs to the scale of the same name. Its principal note is *Dha* and the harmonic note is *Re*. The repeated use of these two notes is vital in effectively portraying this *raag*.

The *raag, Kalangra* has exactly the same notes as *Bhairon* but it sounds different due to the absence of stress on *Re* and *Dha,* which is essential in the case of *Bhairon.*

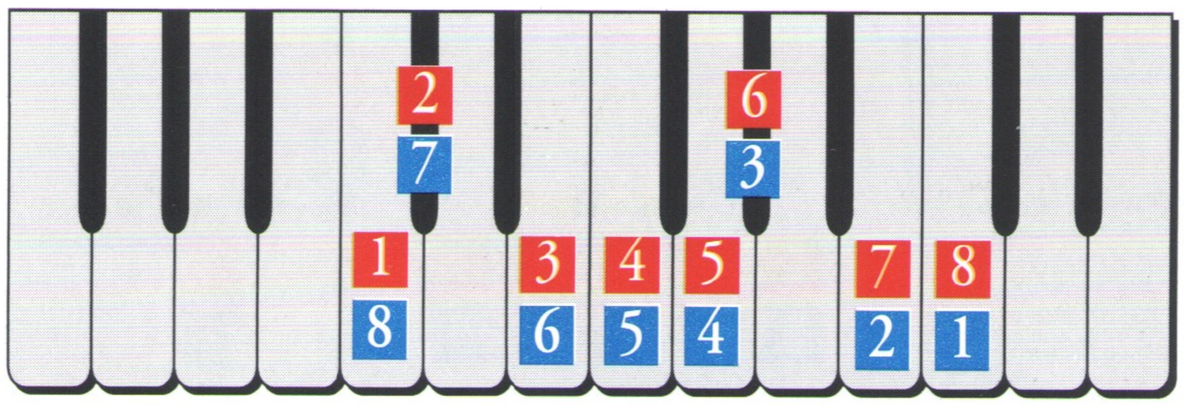
Bhairon shines on the upper notes of the octave, since it has an air of devotion and soul stirring quality about it.

		K	T	K		K	T	
Aarohi	Sa	Re	Ga	Ma	Pa	Dha	Ni	Sa
	1	2	3	4	5	6	7	8
		T	K		K	T	K	
Avrohi	Sa	Ni	Dha	Pa	Ma	Ga	Re	Sa
	1	2	3	4	5	6	7	8

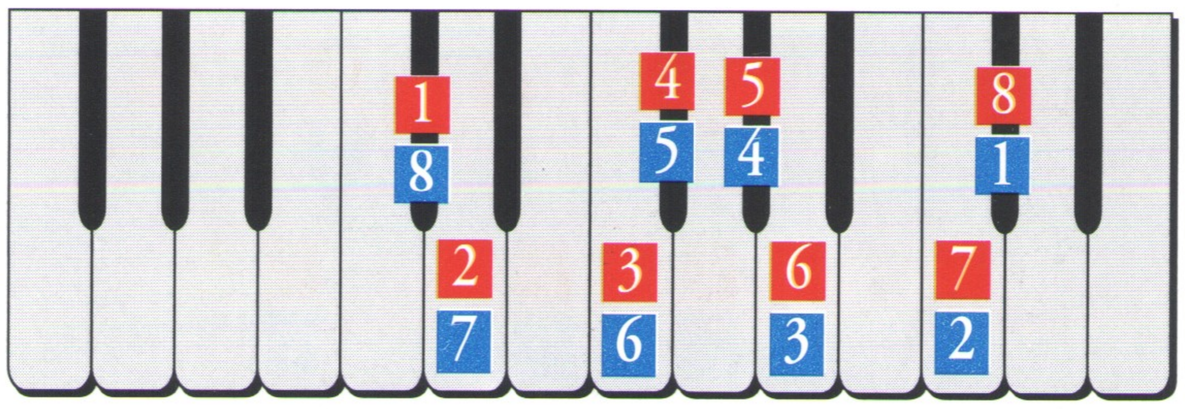
Komal : K

Tivar : T

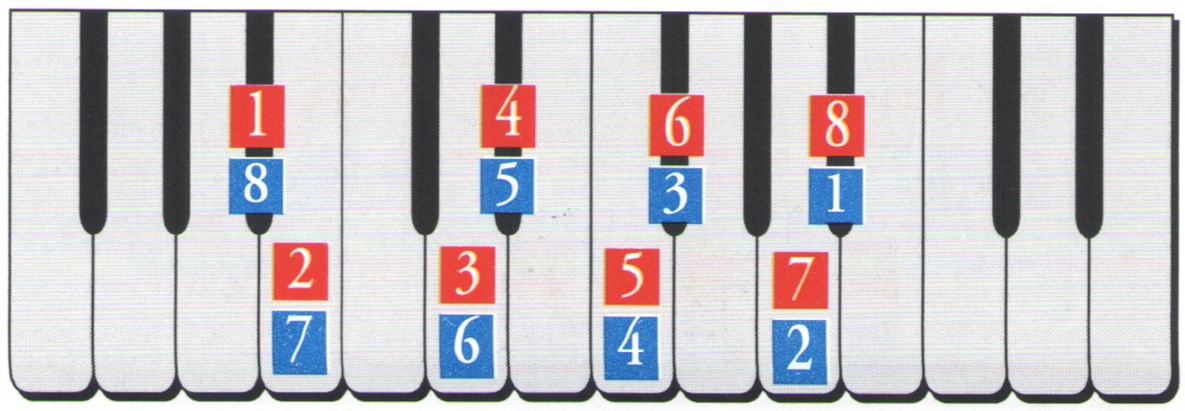
Pahla Sufaid - C Natural



Pahla Kala - C Sharp



Panchwaan Kala - B Flat

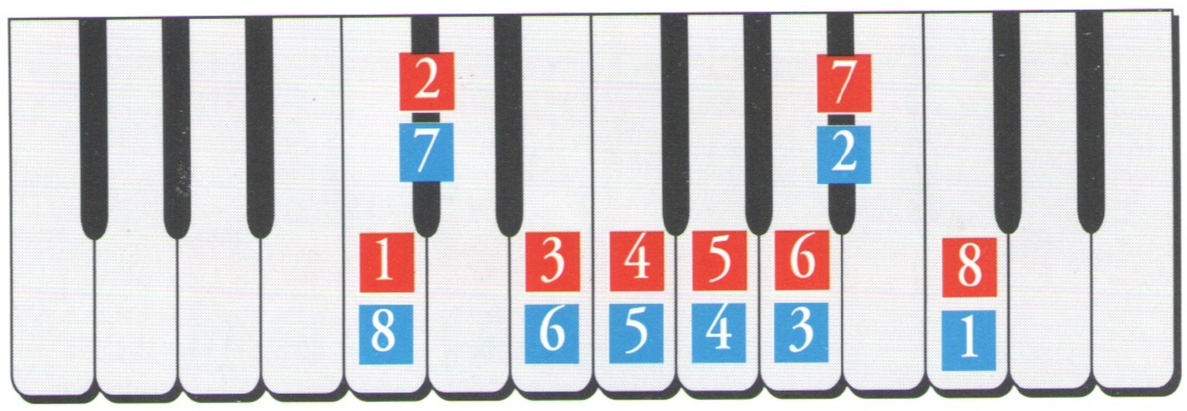


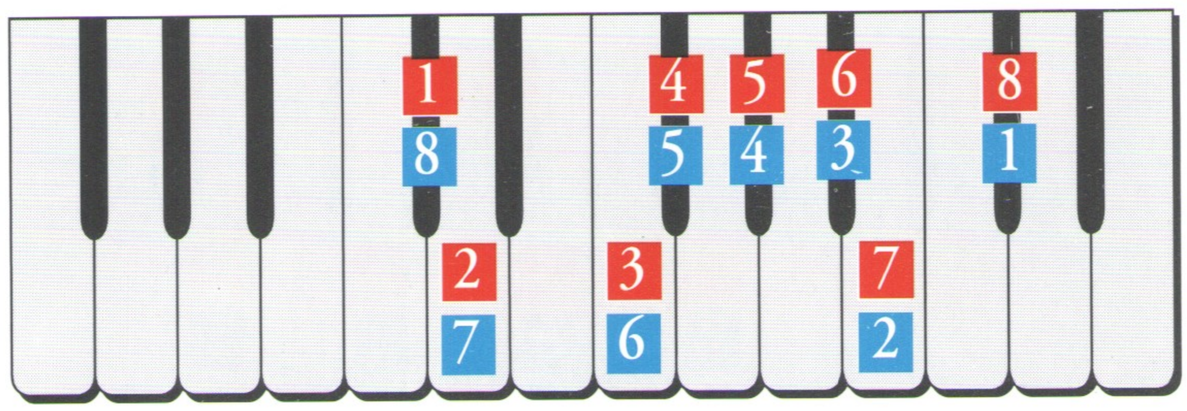
Ahir Bhairon

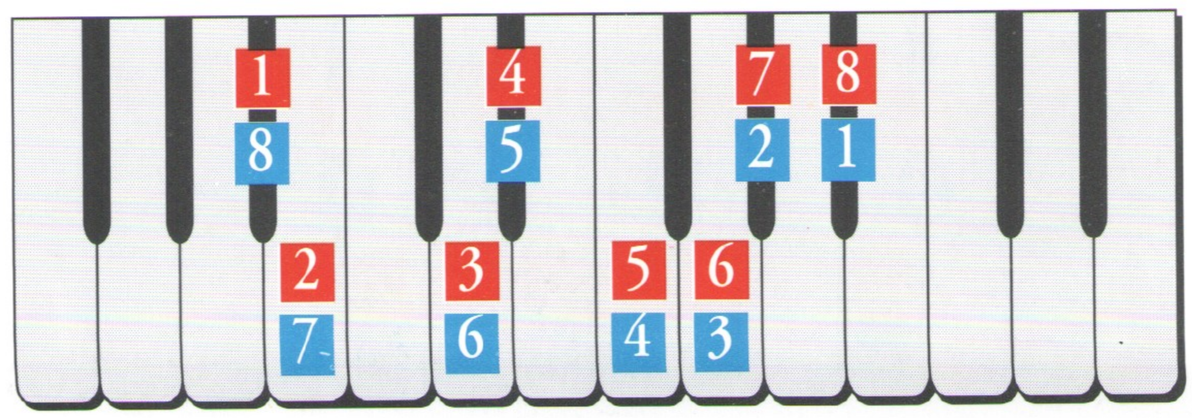
Ahir Bhairon is a *Samporan* (heptatonic) *raag* of the *Bhairon* scale. On the lower notes it resembles *Bhairon* but the influence of *Kafi* becomes predominant on the higher notes because of *tivar Dha* and *komal Ni.* The time of its presentation is early morning.

		K	T	K		T	K	
Aarohi	Sa	Re	Ga	Ma	Pa	Dha	Ni	Sa
	1	2	3	4	5	6	7	8
		K	T		K	T	K	
Avrohi	Sa	Ni	Dha	Pa	Ma	Ga	Re	Sa
	1	2	3	4	5	6	7	8

Komal : K
Tivar : T







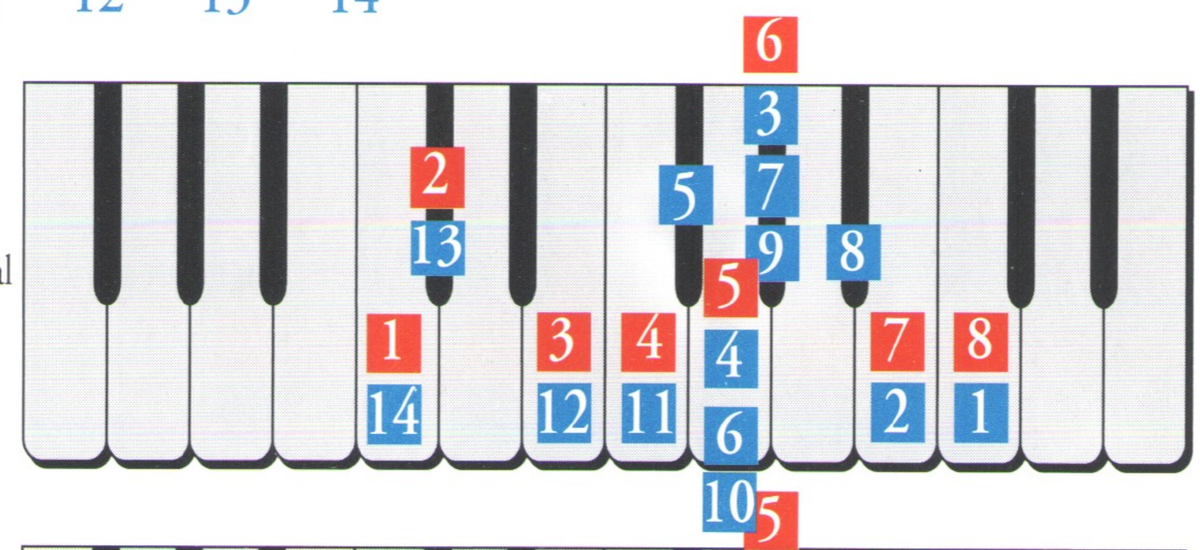
Ramkali

This is a *sampooran* (heptatonic) *raag* of the *Bhairon* scale. Its principal note is *Pa* and the harmonic note is *Sa*. The notes *tivar Ma* and *komal Ni* are executed with great precision and care in this *raag* which is *vikr*. The time of its presentation is early morning.

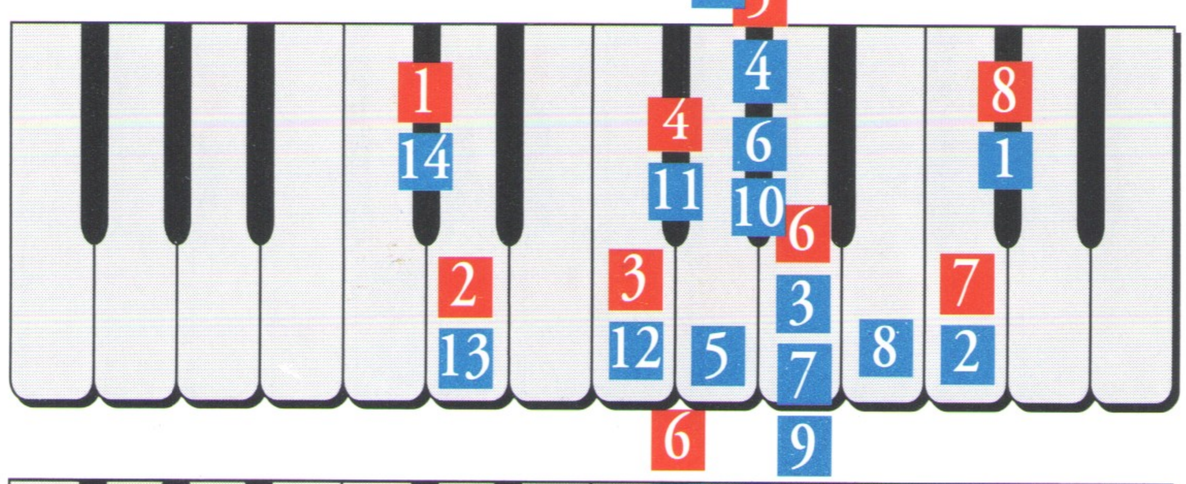
Aarohi		K	T	K		K	T			
	Sa	Re	Ga	Ma	Pa	Dha	Ni	Sa		
	1	2	3	4	5	6	7	8		
Avrohi		T	K		T		K	K	K	
	Sa	Ni	Dha	Pa	Ma	Pa	Dha	Ni	Dha	Pa
	1	2	3	4	5	6	7	8	9	10
	K	T	K							
	Ma	Ga	Re	Sa						
	11	12	13	14						

Komal : K
Tivar : T

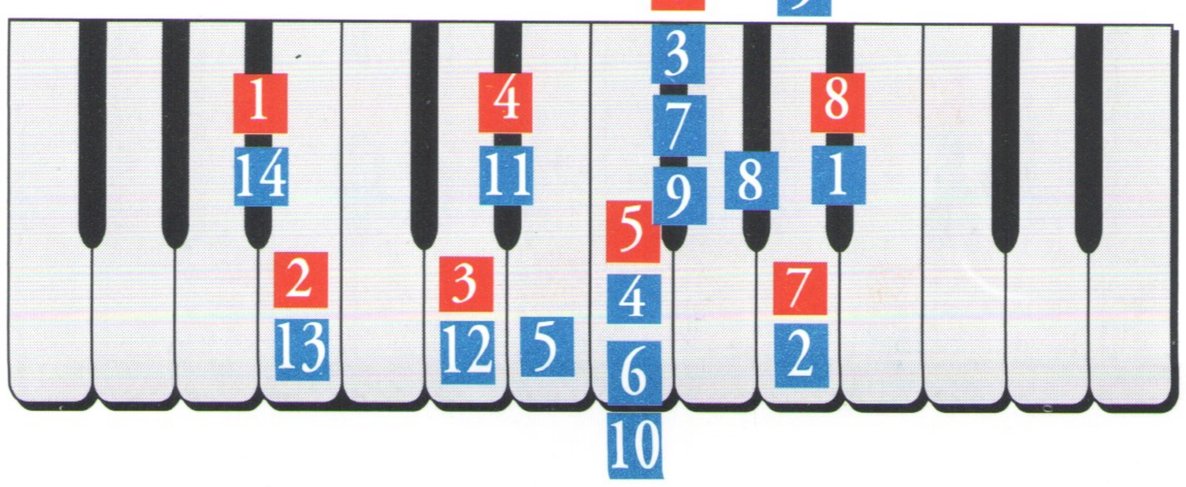
Pahla Sufaid - C Natural



Pahla Kala - *C Sharp*



Panchwaan Kala - *B Flat*



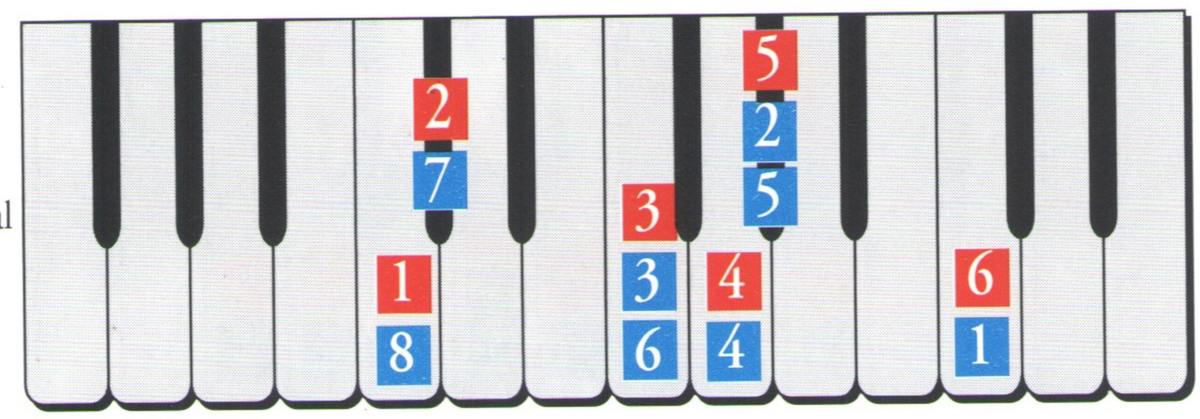
Gunkali

Gunkali is an *odho* pentatonic *raag* of the *Bhairon* scale. The notes *Ga* and *Ni* are omitted in this *raag*. Its principal note is *Dha* and the harmonic note is *Re*. Like *Bhairon, Gunkali* too has a mysterious air about it. Special stress should be given on the notes *Re* and *Dha*. It is presented in the morning.

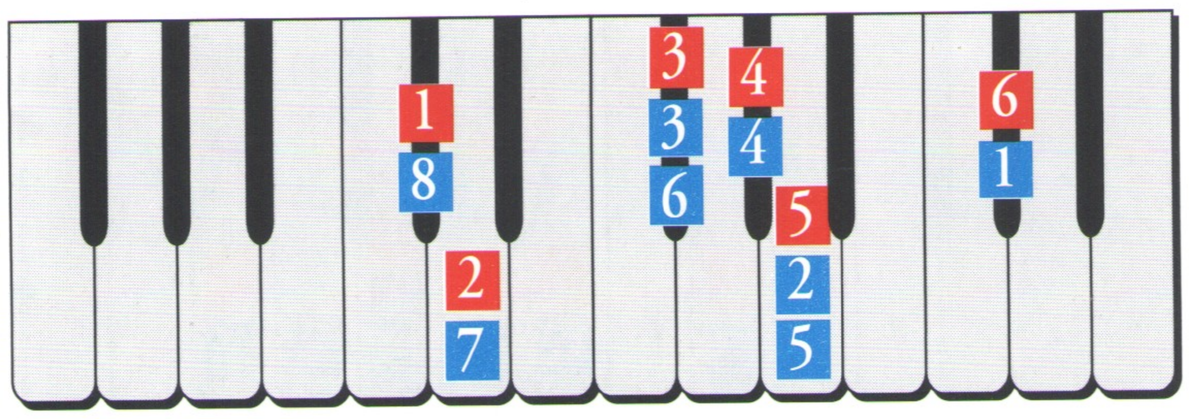
		K	K		K			
Aarohi	Sa	Re	Ma	Pa	Dha	Sa		
	1	2	3	4	5	6		
		K	K		K	K	K	
Avrohi	Sa	Dha	Ma	Pa	Dha	Ma	Re	Sa
	1	2	3	4	5	6	7	8

Komal : K
Tivar : T

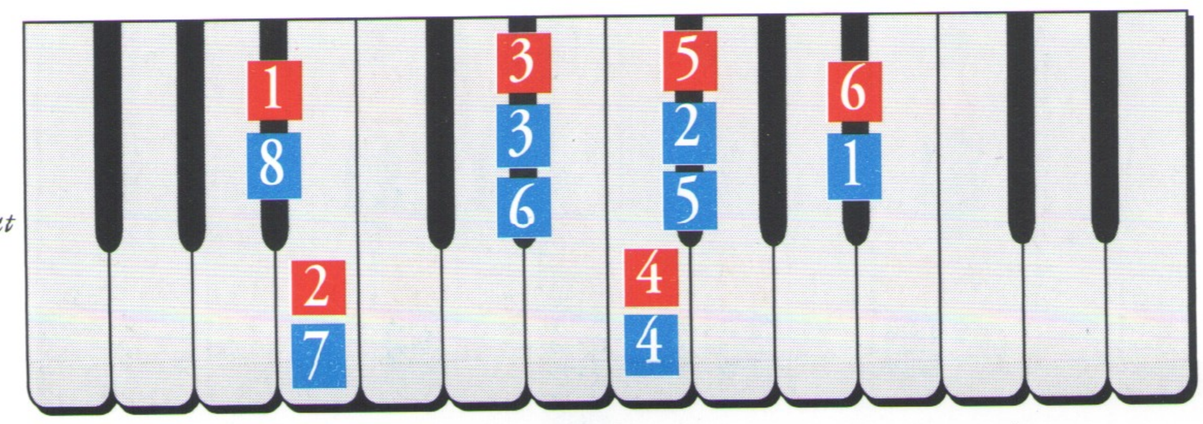
Pahla Sufaid - C Natural



Pahla Kala - C Sharp



Panchwaan Kala - B Flat



Poorya Dhanasri

It is a *sampooran* (heptatonic) *raag* of the *Poorbi* scale. The principal note is *Pa* and the second important note is *Sa*. The absence of natural *Ma*, and due to *Pa* being its principle note, it becomes different from *Poorbi*.

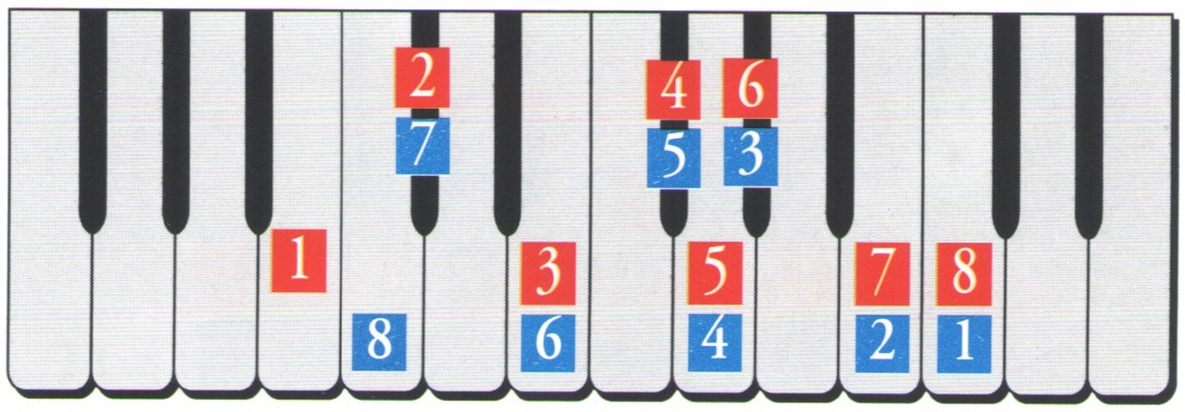
Poorya Dhanasri is presented on the lower notes of the scale.

Aarohi	T Ni 1	K Re 2	T Ga 3	T Ma 4	Pa 5	K Dha 6	T Ni 7	Sa 8
Avrohi	Sa 1	T Ni 2	K Dha 3	Pa 4	T Ma 5	T Ga 6	K Re 7	Sa 8

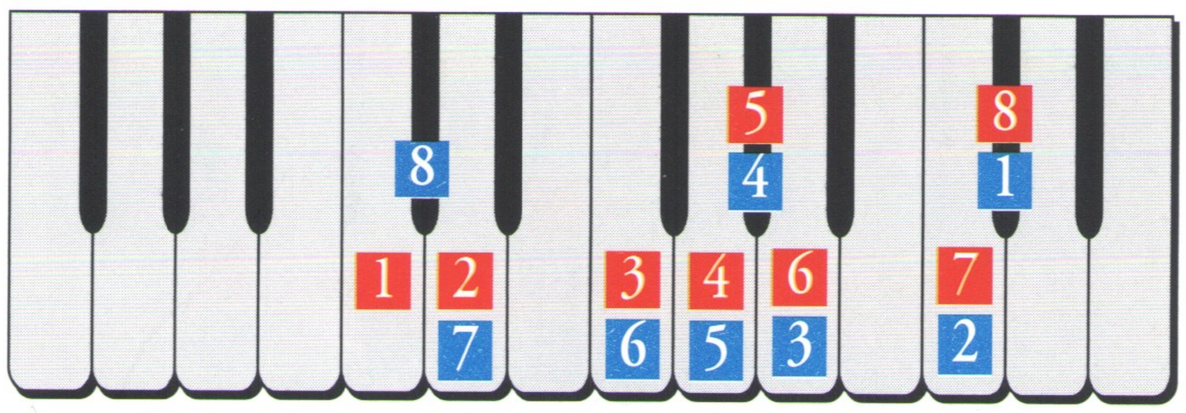
Komal : K

Tivar : T

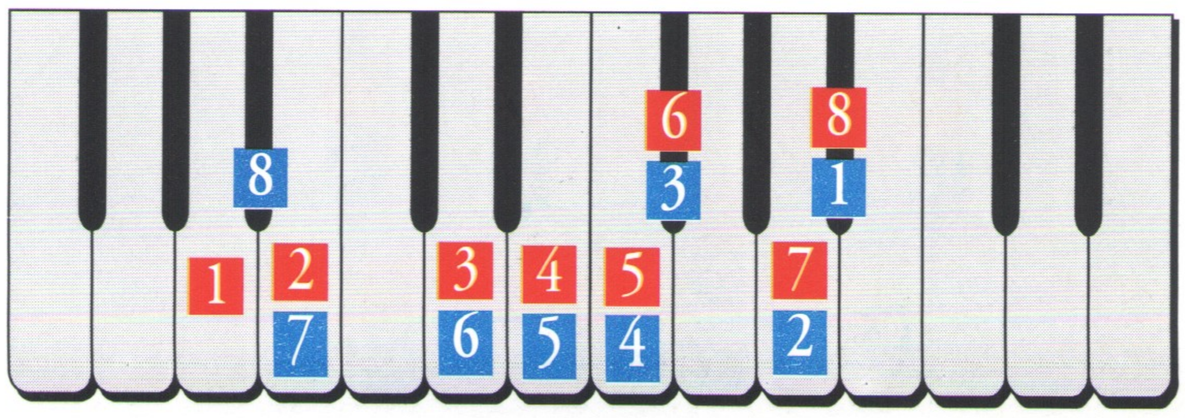
Pahla Sufaid - C Natural



Pahla Kala - C Sharp



Panchwaan Kala - B Flat



Basant

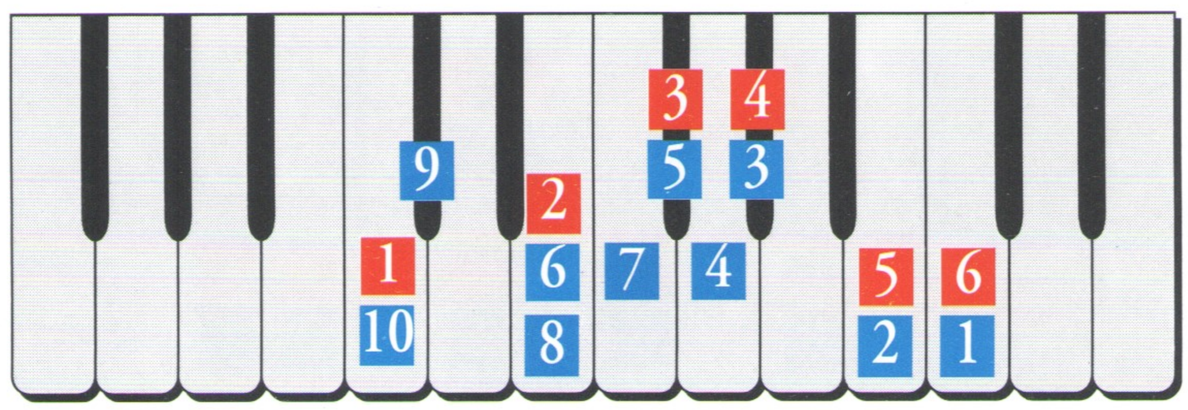
Basant is an *odho-sampooran* (pentatonic-heptatonic) *raag* of the *Poorbi* scale. Its principal note is *Sa* of the upper octave. Re and Pa are omitted in the ascend and *Ma* and *Ga* are repeatedly used. It is presented on the higher notes of the scale.

It is a fascinating melody sung in the season of *Basant*, the season of yellow daffodils.

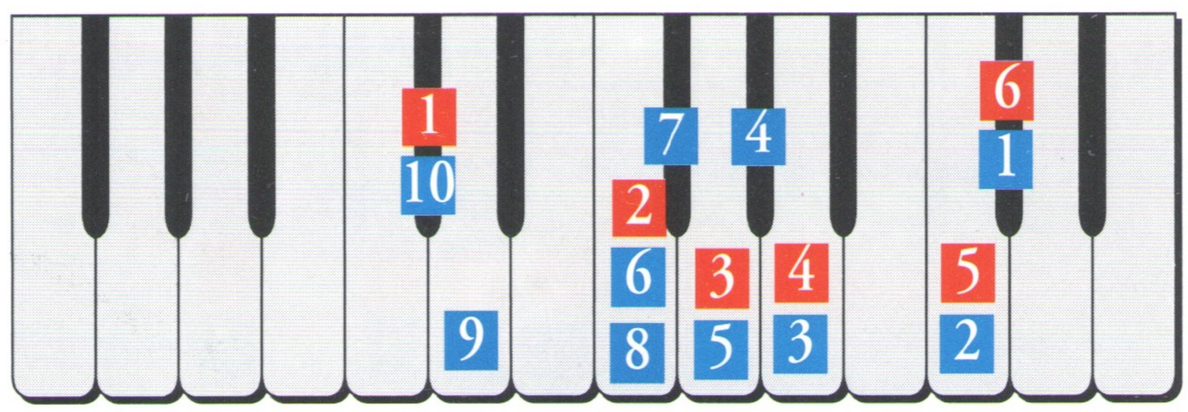
		T	T	K	T					
Aarohi	Sa	Ga	Ma	Dha	Ni	Sa				
	1	2	3	4	5	6				
		T	K		T	T	K	T	K	
Avrohi	Sa	Ni	Dha	Pa	Ma	Ga	Ma	Ga	Re	Sa
	1	2	3	4	5	6	7	8	9	10

Komal : K
Tivar : T

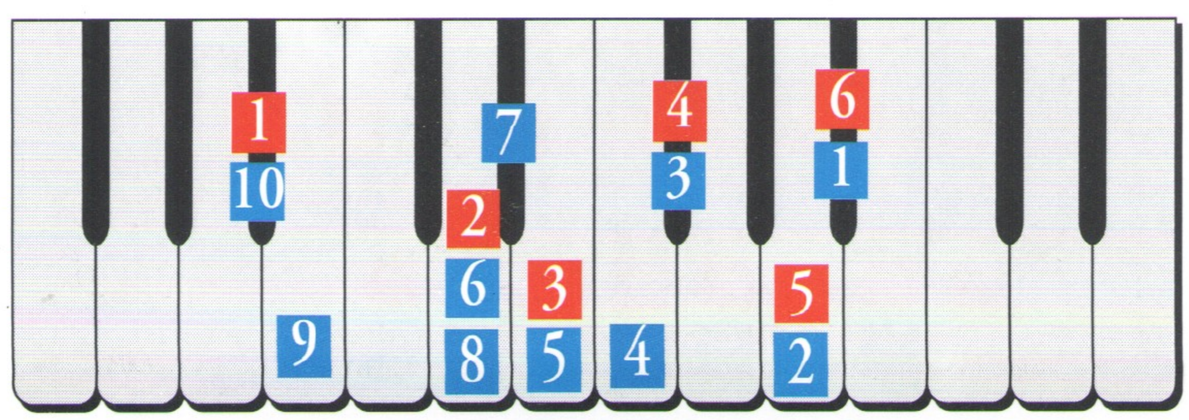
Pahla Sufaid - C Natural



Pahla Kala - C Sharp



Panchwaan Kala - B Flat



Lalit

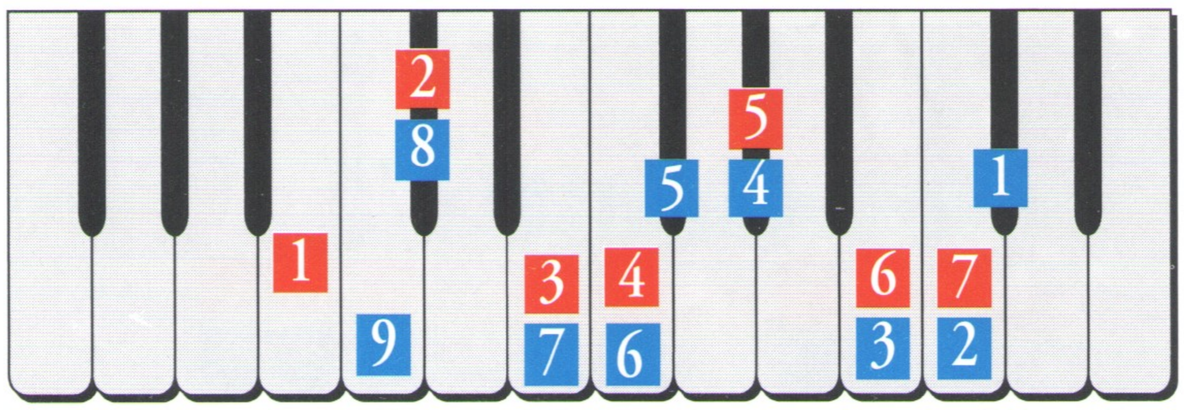
Lalit is a *khado* (hexatonic) *raag* of the *Bhairon thaath*. The fifth note *Pa* is omitted in this *raag* while both *komal* and *tivar Ma* are used in it. Its principle note is *Ma* and the second important note is *Sa*. It is presented after midnight.

Lalit is presented on the higher notes of the scale and the *Sa* of the upper octave gives it a distinctive touch.

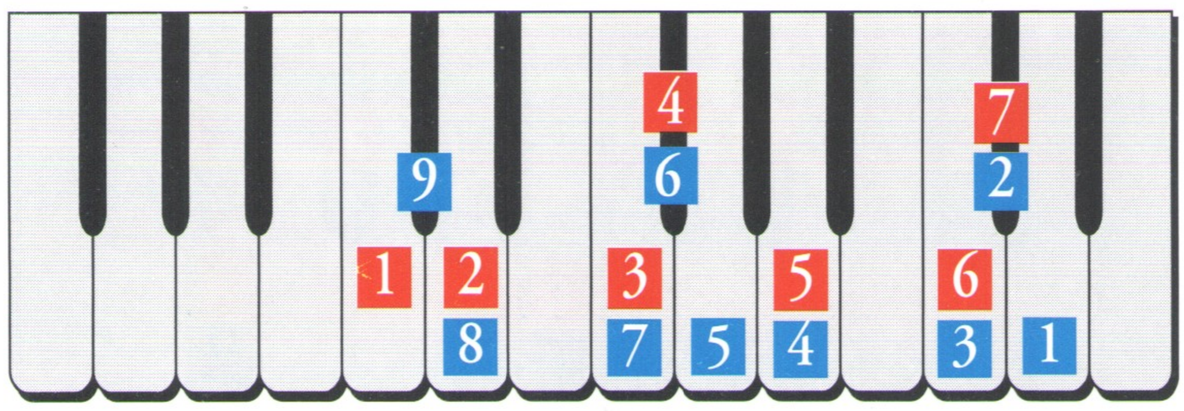
Aarohi	T Ni 1	K Re 2	T Ga 3	K Ma 4	K Dha 5	T Ni 6	Sa 7		
Avrohi	K Re 1	Sa 2	T Ni 3	K Dha 4	T Ma 5	K Ma 6	T Ga 7	K Re 8	Sa 9

Komal : K
Tivar : T

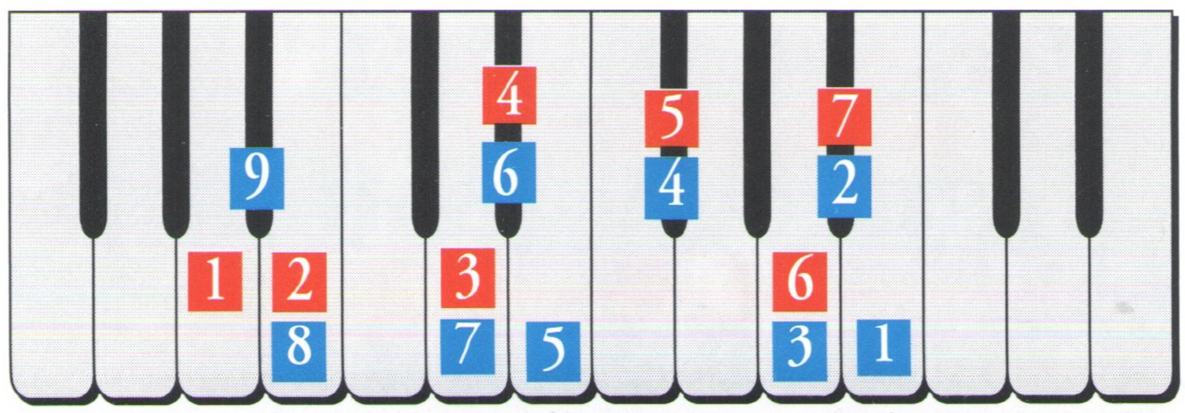
Pahla Sufaid - C Natural



Pahla Kala - C Sharp



Panchwaan Kala - B Flat



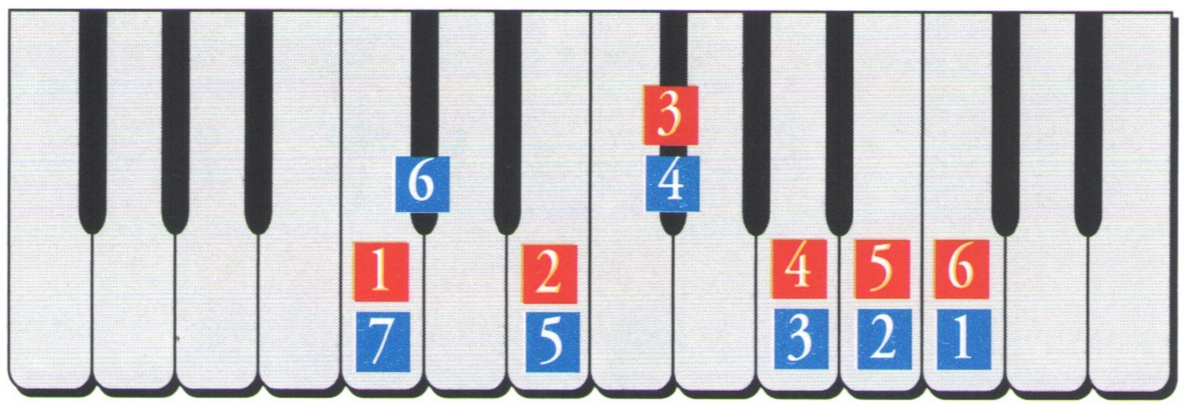
Sohni

It is an *odo-khado* (pentatonic-hexatonic) *raag* of the *Marva* Scale. *Pa* is omitted in this *raag*. It is presented on the higher notes of the scale. *Dha* is its principal note and *Ga* the harmonic note. The combination notes are *Dha* and *Ga*. The time of presentation is the later part of the night. *Sohni* emanates a strange sorrowful effect and has a tearful quality about it. *Re* and *Pa* are dropped in the ascend and *Pa* is omitted in the descend.

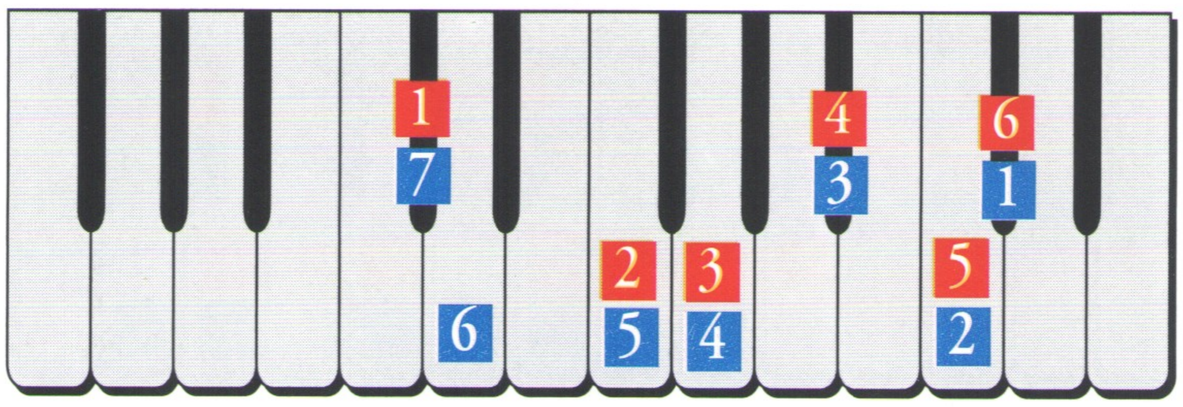
Aarohi	Sa	Ga (T)	Ma (T)	Dha (T)	Ni (T)	Sa	
	1	2	3	4	5	6	
Avrohi	Sa	Ni (T)	Dha (T)	Ma (T)	Ga (T)	Re (K)	Sa (T)
	1	2	3	4	5	6	7

Komal : K
Tivar : T

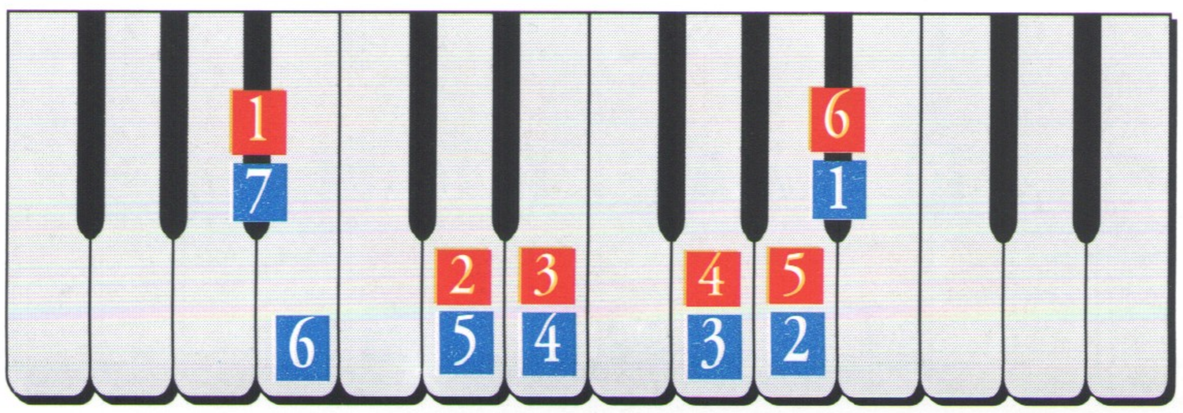
Pahla Sufaid - C Natural



Pahla Kala - C Sharp



Panchwaan Kala - B Flat



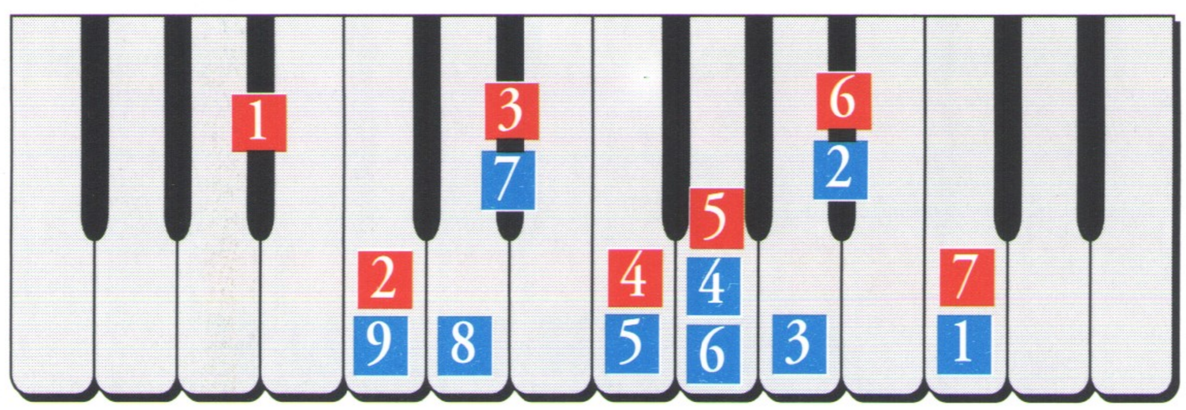
Bhimplasi

Bhimplasi is an *odho-sampooran* (pentatonic-heptatonic) *raag* of the *Kafi* scale. In its ascend *Re* and *Dha* are not used while the *raag* is sampooran on the descend. *Bhimplasi* and *Dhanasri* have exactly the same notes and the two *raags* are sometimes mistaken as being the same. However, the dicerning listener will note the use of the principal note *(vadi sur)* and tell the difference. The principal note of *Bhimplasi* is *Ma,* while in the case of *Dhanasri* it is *Pa.* The time of presentation is afternoon.

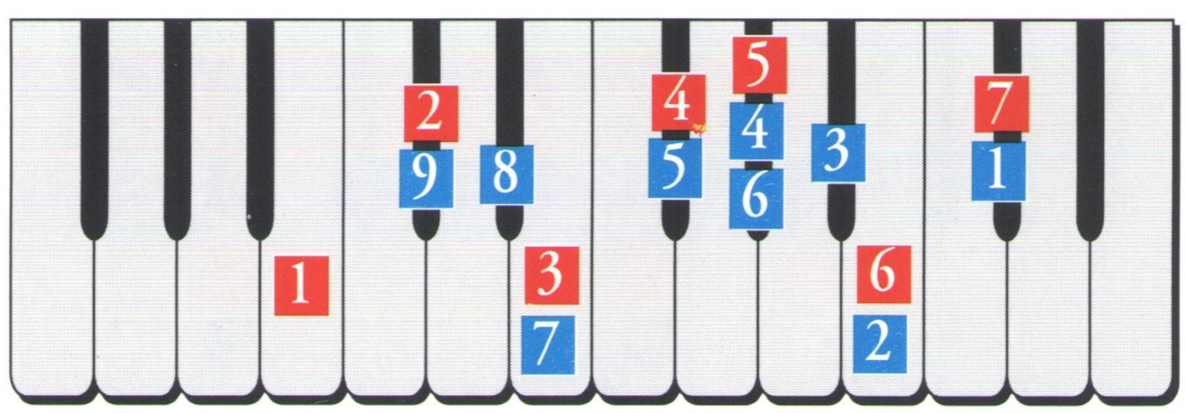
	K		K	K		K			
Aarohi	Ni	Sa	Ga	Ma	Pa	Ni	Sa		
	1	2	3	4	5	6	7		
		K	T		K		K	T	
Avrohi	Sa	Ni	Dha	Pa	Ma	Pa	Ga	Re	Sa
	1	2	3	4	5	6	7	8	9

Komal : K
Tivar : T

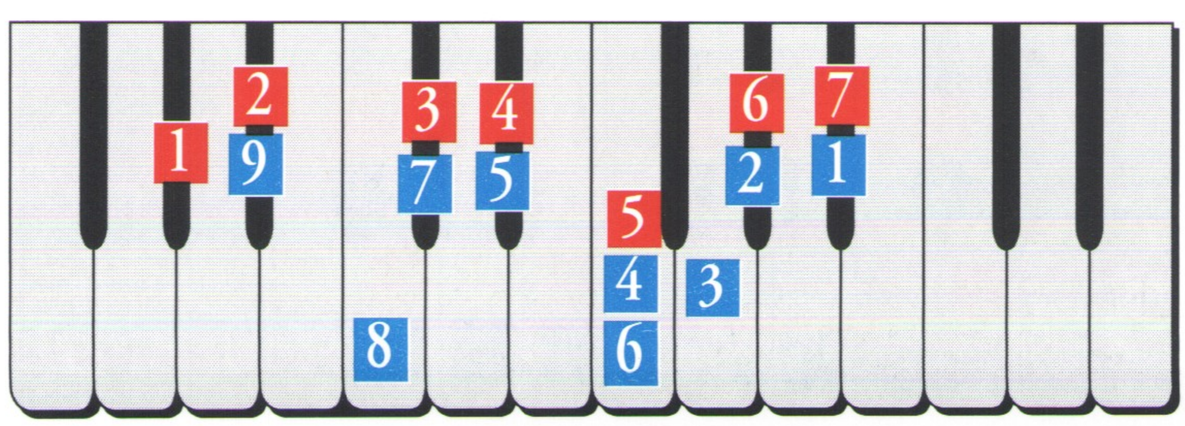
Pahla Sufaid - C Natural



Pahla Kala - C Sharp



Panchwaan Kala - B Flat



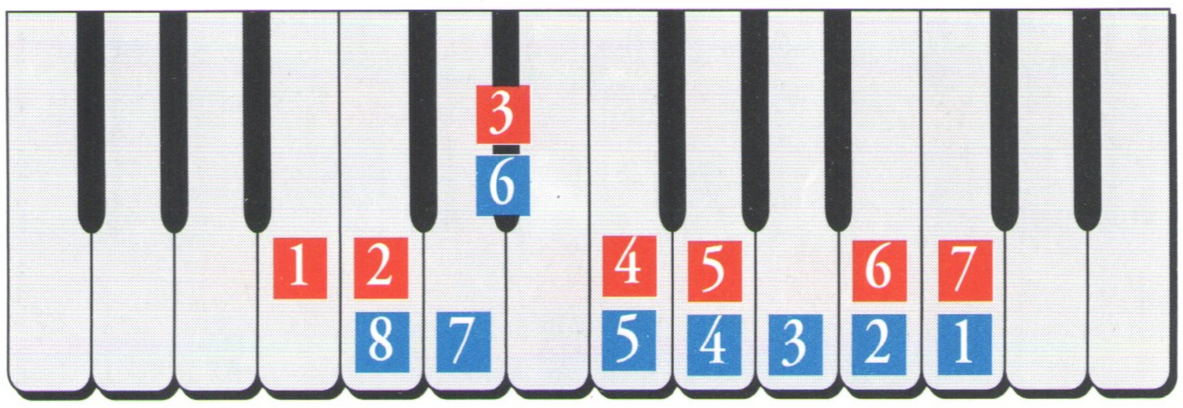
Patdeep

Patdeep is an *odho-sampooran* (pentatonic-heptatonic) *raag* of the *Kafi* scale. Its principal and harmonic notes are *Pa* and *Sa* respectively. In the ascending *Re* and *Dha* are omitted. The note *Ni tivar* separates it from *Bhimplasi*.

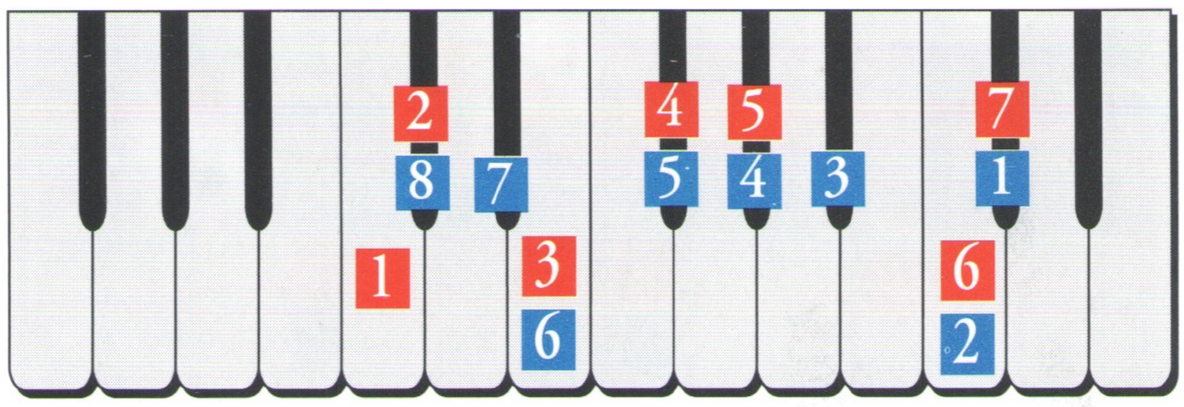
	T		K	K		T		
Aarohi	Ni	Sa	Ga	Ma	Pa	Ni	Sa	
	1	2	3	4	5	6	7	
		T	T		K	K	T	
Avrohi	Sa	Ni	Dha	Pa	Ma	Ga	Re	Sa
	1	2	3	4	5	6	7	

Komal : K
Tivar : T

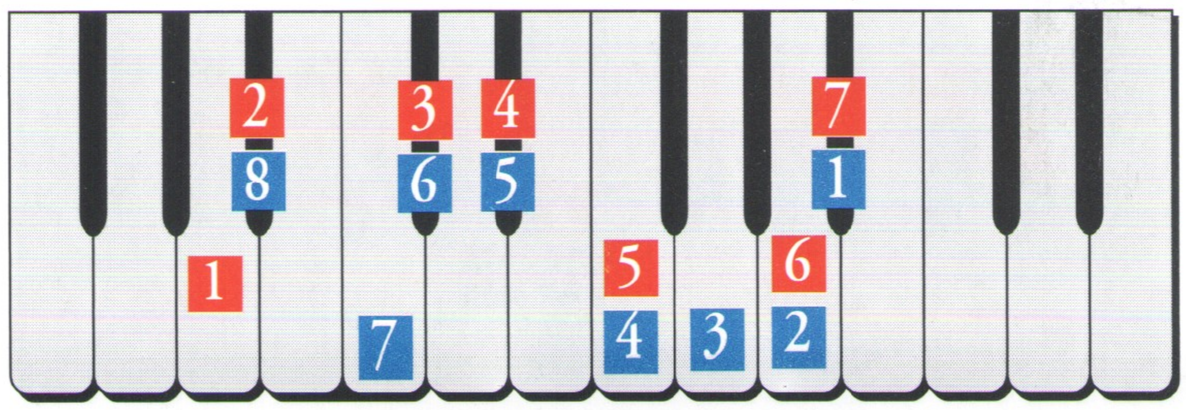
Pahla Sufaid - C Natural



Pahla Kala - C Sharp



Panchwaan Kala - B Flat



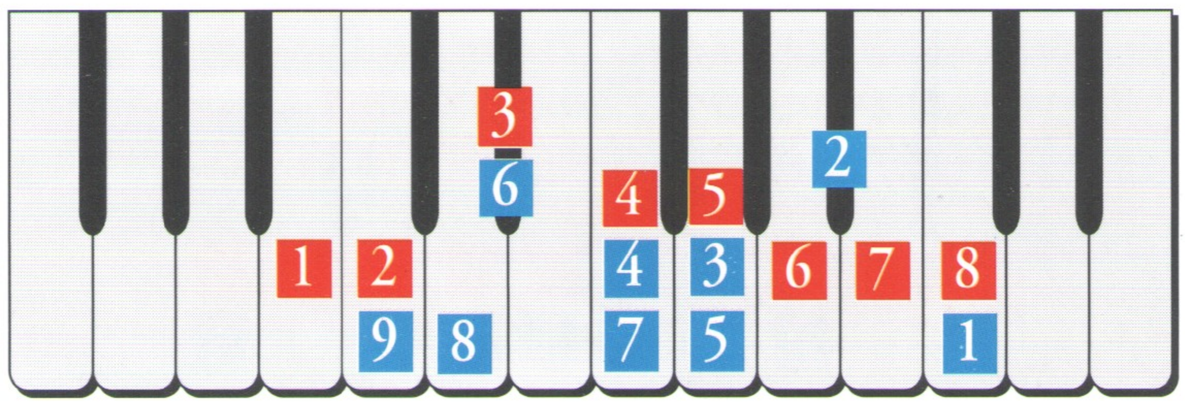
Bahar

Bahar is an *utranang raag*, that is, it is presented on the higher notes of the octave. It is also *vikr*. Because of its similarity with *Mian Ki Malhar,* it is advisable not to present both *raags* one after another. The notes *Re* (in *aarohi*) and *Dha* (in *avrohi*) are omitted. The principal and harmonic notes are *Ma* and *Sa*.

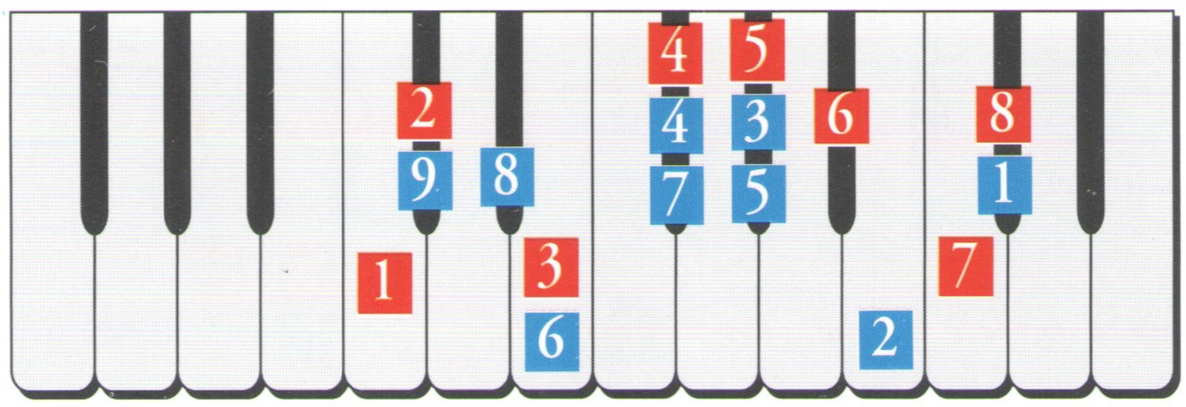
	T		K	K		T	T		
Aarohi	Ni	Sa	Ga	Ma	Pa	Dha	Ni	Sa	
	1	2	3	4	5	6	7	8	
		K		K		K	K	T	
Avrohi	Sa	Ni	Pa	Ma	Pa	Ga	Ma	Re	Sa
	1	2	3	4	5	6	7	8	9

Komal : K
Tivar : T

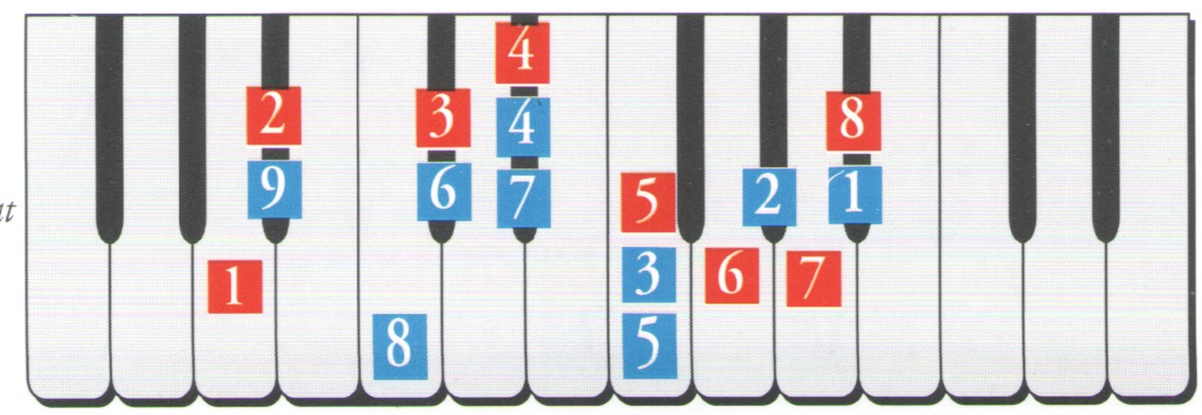
Pahla Sufaid - C Natural



Pahla Kala - C Sharp



Panchwaan Kala - B Flat



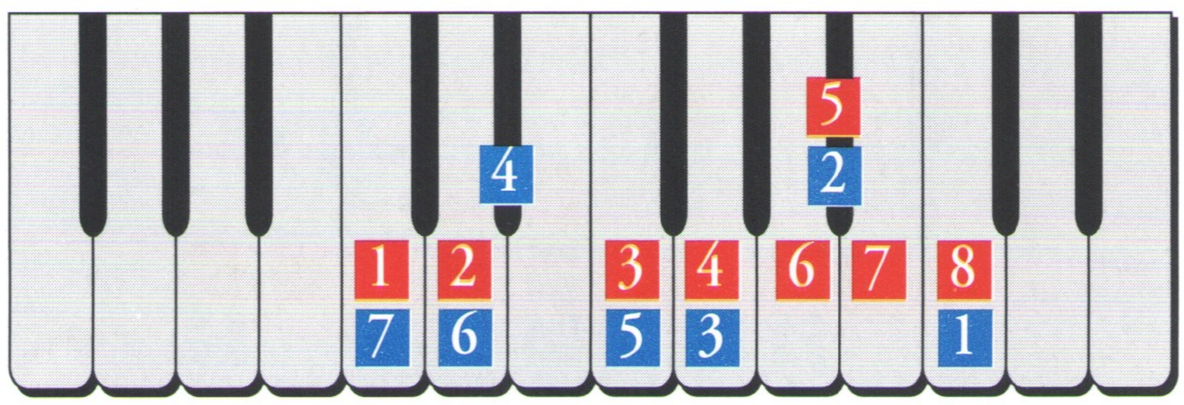
Mian Ki Malhar

Mian Ki Malhar is a *khado* (hexatonic)*raag* invented by *Mian Tansen*. The principal and harmonic notes are *Sa* and *Pa* respectively. Both *tivar* and *komal Ni* are used in this *raag*. The *Taan Ni Dha Ni Sa* is common in *Malhar* and *Bahar* but extra stress on both *Ni* in the case of *Mian Ki Malhar* seaparates it from *Bahar*. The time of presentation is midnight but in the rainy season it can be presented any time.

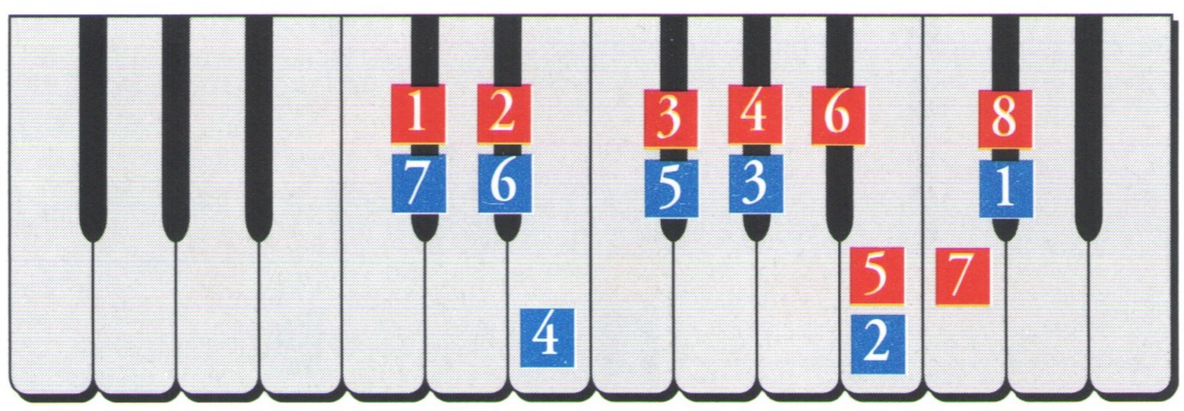
		T	K		K	T	T	
Aarohi	Sa	Re	Ma	Pa	Ni	Dha	Ni	Sa
	1	2	3	4	5	6	7	8
		K		K	K	T		
Avrohi	Sa	Ni	Pa	Ga	Ma	Re	Sa	
	1	2	3	4	5	6	7	

Komal : K
Tivar : T

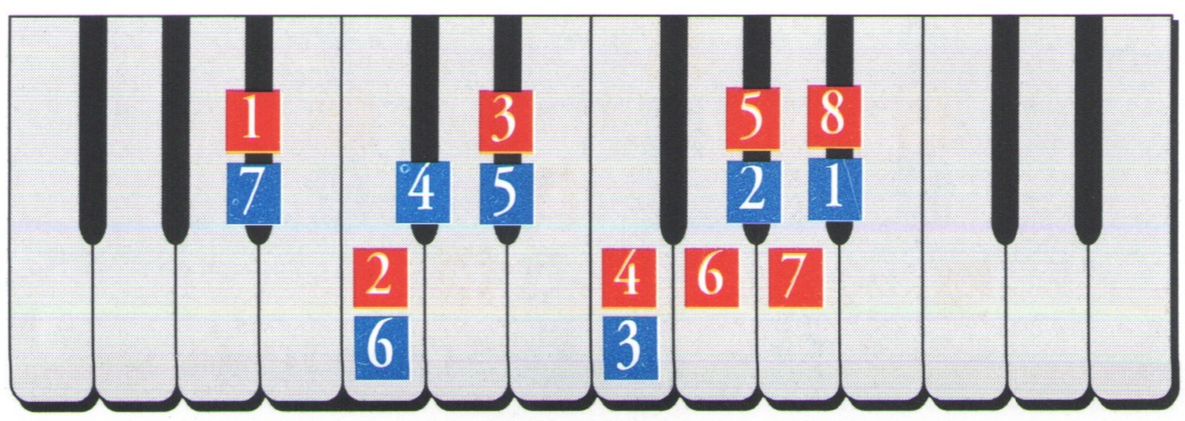
Pahla Sufaid - C Natural



Pahla Kala - C Sharp



Panchwaan Kala - B Flat



Megh

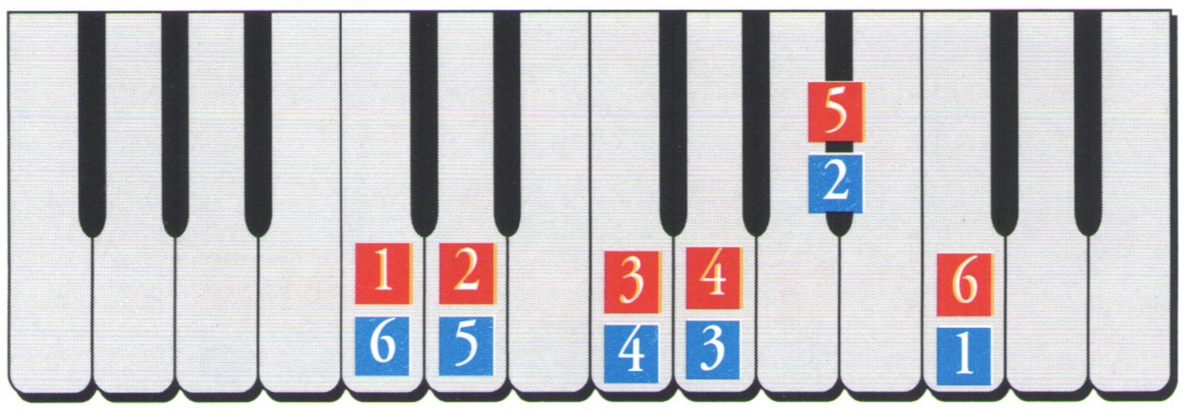
Megh is an *odho* (pentatonic) *raag* of the *Kafi* scale. *Ga* and *Dha* are omitted in this *raag*. *Sa* is the principal note and *Pa* the harmonic note. The combination notes are *Ma* and *Re*. The mood of this *raag* is stately. It is presented in the rainy season and excites thunder and lightening.

Aarohi	Sa	T Re	K Ma	Pa	K Ni	Sa
	1	2	3	4	5	6
Avrohi	Sa	K Ni	Pa	K Ma	T Re	Sa
	1	2	3	4	5	6

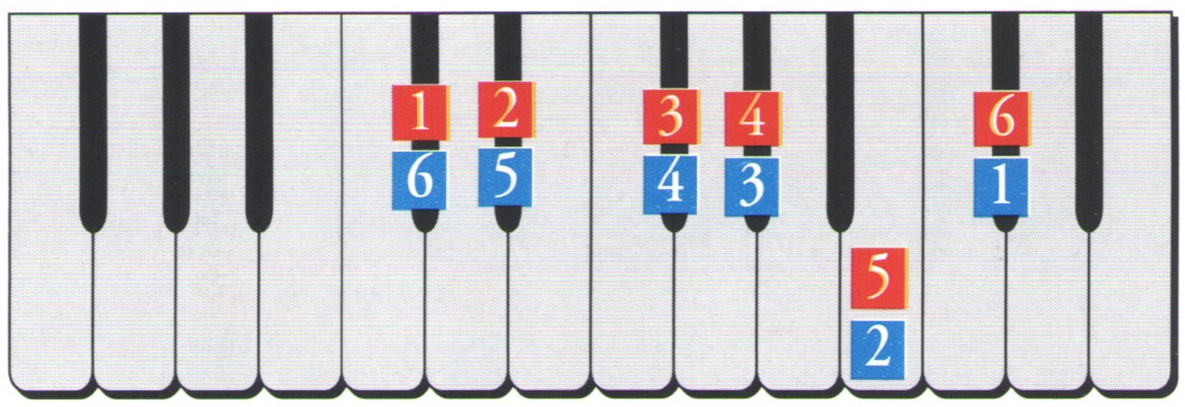
Komal : K

Tivar : T

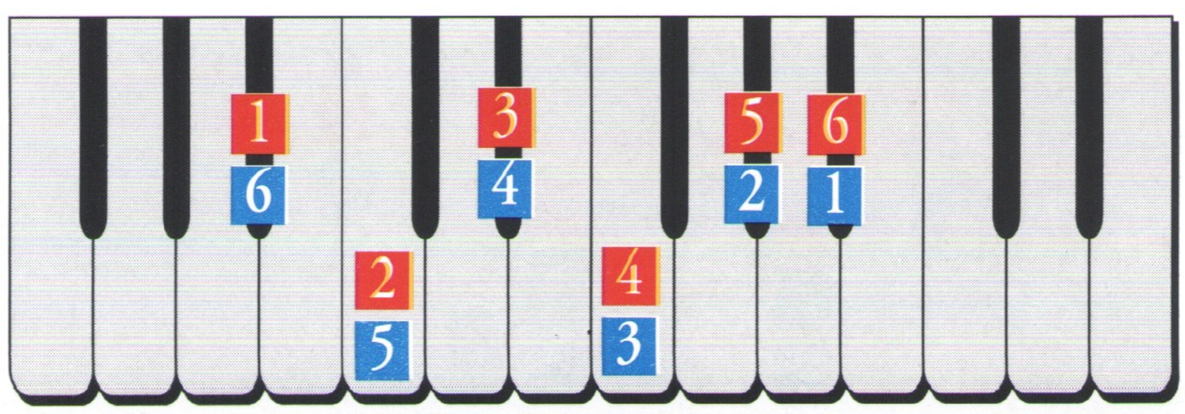
Pahla Sufaid - C Natural



Pahla Kala - C Sharp



Panchwaan Kala - B Flat



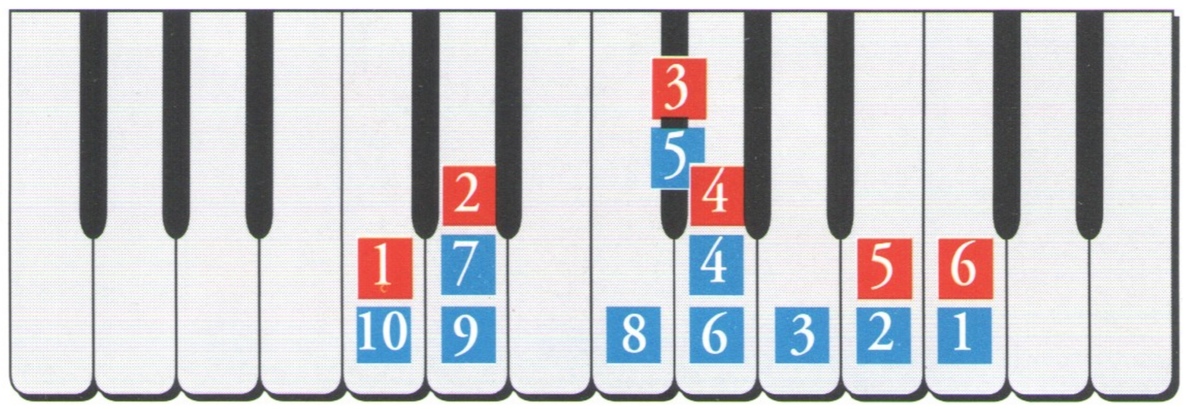
Shudh Sarang

Shudh Sarang is an *odho-khado* (pentatonic-hexatonic) *raag* of the *Kafi* scale. It is one of the favourite and brightest afternoon melodies . The notes *Ga* and *Dha* on the ascend and only *Ga* on the descend are omitted. *Re* is the principal note and the harmonic note is *Pa.*

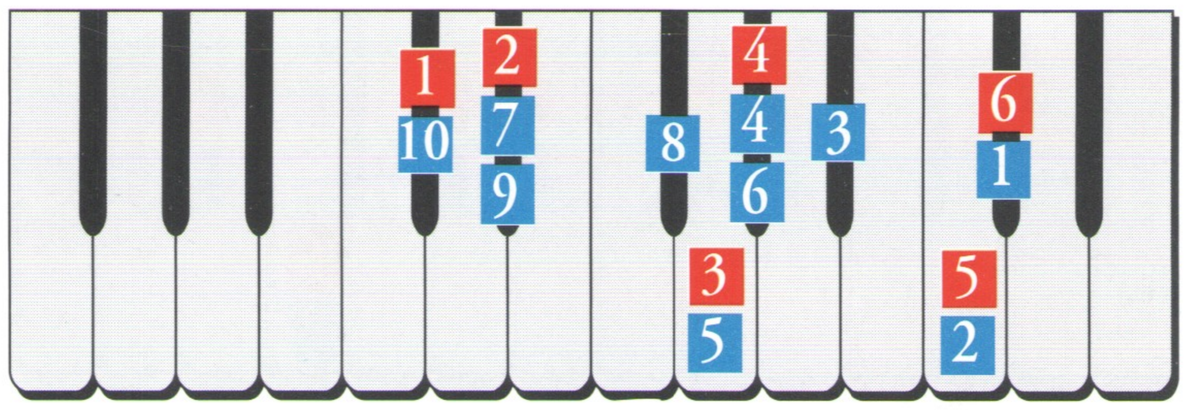
Komal : K
Tivar : T

		T	T		T					
Aarohi	Sa	Re	Ma	Pa	Ni	Sa				
	1	2	3	4	5	6				
		T	T		T		T	K	T	
Avrohi	Sa	Ni	Dha	Pa	Ma	Pa	Re	Ma	Re	Sa
	1	2	3	4	5	6	7	8	9	10

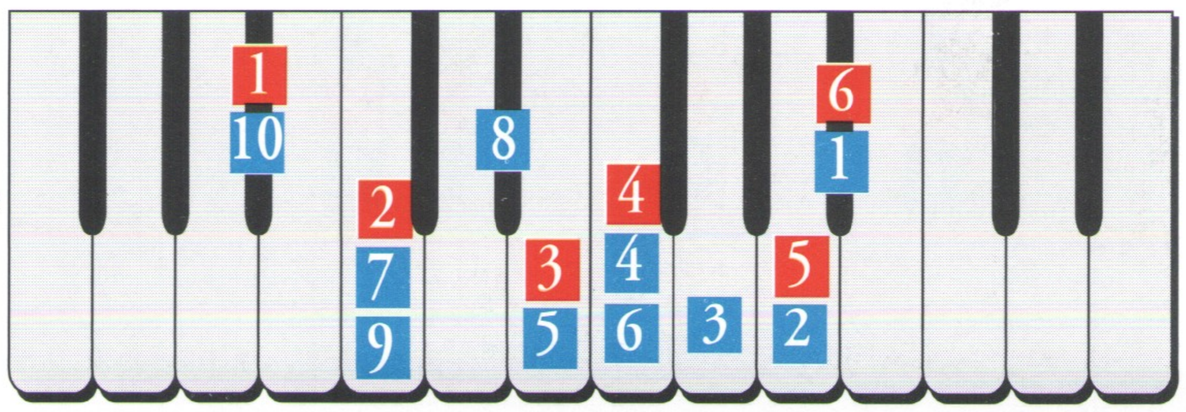
Pahla Sufaid - C Natural



Pahla Kala - C Sharp



Panchwaan Kala - B Flat



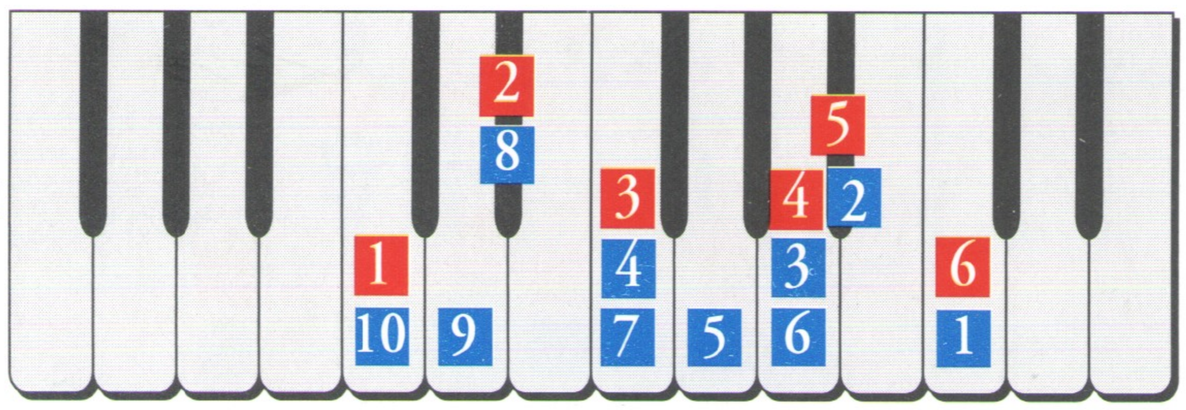
Bageshri

Bageshri is a *khado-samporan* (pentatonic-heptatonic) *raag* of the *Kafi thaath.* In its *aarohi Re* and *Pa* are omitted. *Ma* is the *vadi sur* (principal note) and *Sa* the *sumvadi* (harmonic note). It is a *vikr raag,* i. e., in its *avrohi* (descend) the notes travel in a zigzag way.

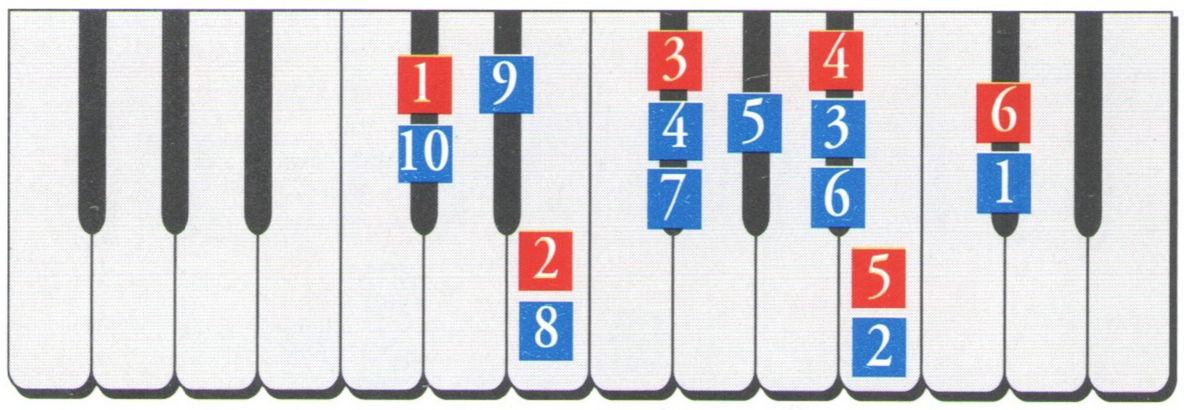
Aarohi	Sa	K Ga	K Ma	T Dha	K Ni	Sa				
	1	2	3	4	5	6				
Avrohi	Sa	K Ni	T Dha	K Ma	Pa	T Dha	K Ma	K Ga	T Re	Sa
	1	2	3	4	5	6	7	8	9	10

Komal : K
Tivar : T

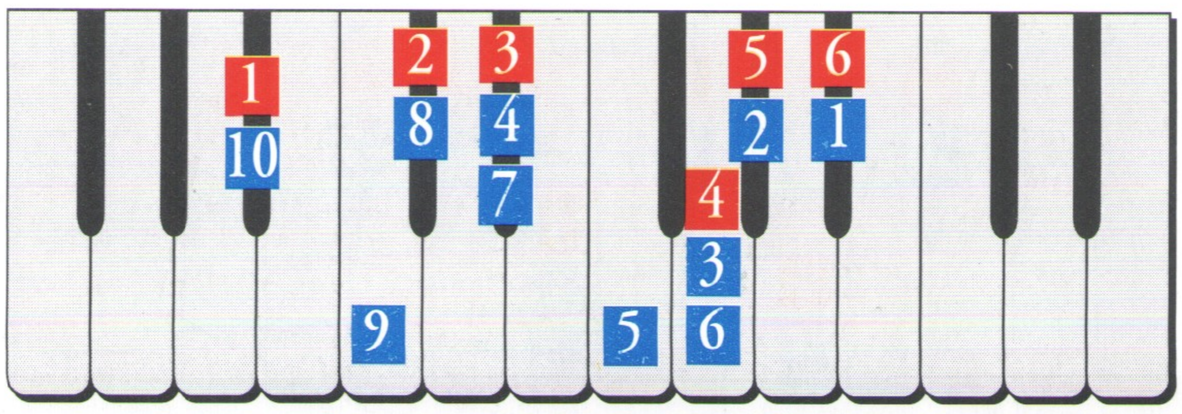
Pahla Sufaid - C Natural



Pahla Kala - *C Sharp*



Panchwaan Kala - *B Flat*



Jaunpuri

Jaunpuri is a *khado-sampooran* (hexatonic-heptatonic) *raag* of the *Asavari* scale . The note *Ga* is not used in ascending. Its principal note is *Ni*. The time of its presentation is the second part of the day. What makes it different from *Bhairween* is the *tivar Re.*

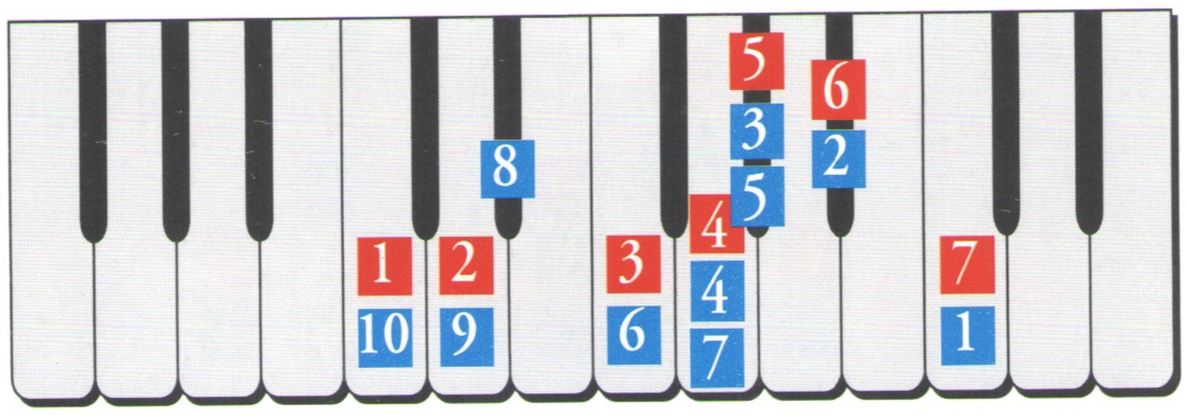
There is another subtle difference between *Jaunpuri* and its parent scale *Asavari*. That is, in *Jaunpuri Ga* is not used in the *aarohi,* while in *Asavari* two notes, i.e., *Ga* and *Ni* are omitted.

Jaunpuri raag was developed by Sultan Husain Sharqi of *Jaunpur* and was named after the old city.

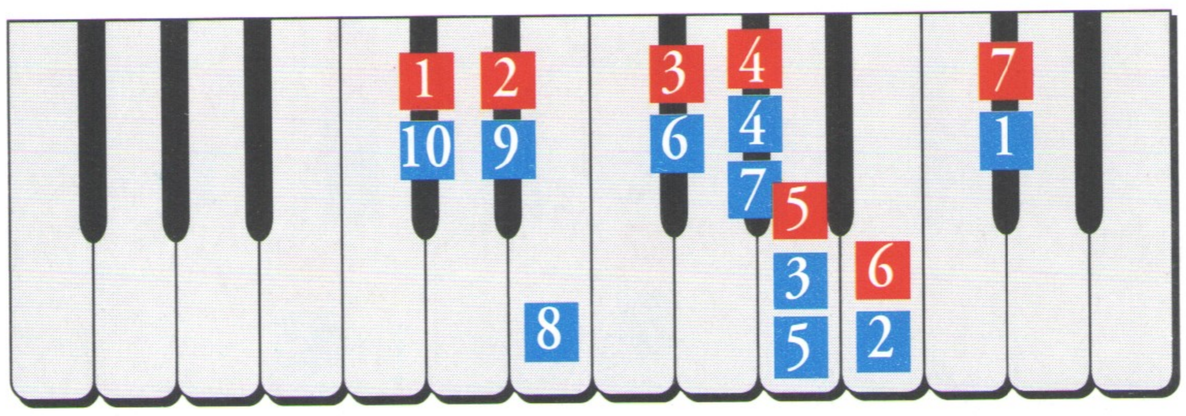
Komal : K
Tivar : T

		T	K		K	K				
Aarohi	Sa	Re	Ma	Pa	Dha	Ni	Sa			
	1	2	3	4	5	6	7			
		K	K		K	K		K	T	
Avrohi	Sa	Ni	Dha	Pa	Dha	Ma	Pa	Ga	Re	Sa
	1	2	3	4	5	6	7	8	9	10

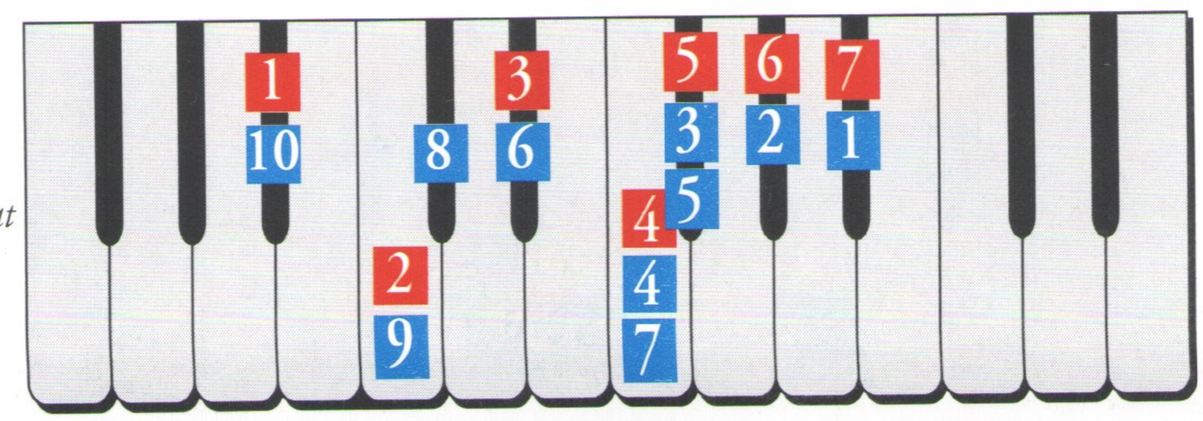
Pahla Sufaid - C Natural



Pahla Kala - C Sharp



Panchwaan Kala - B Flat



Darbari

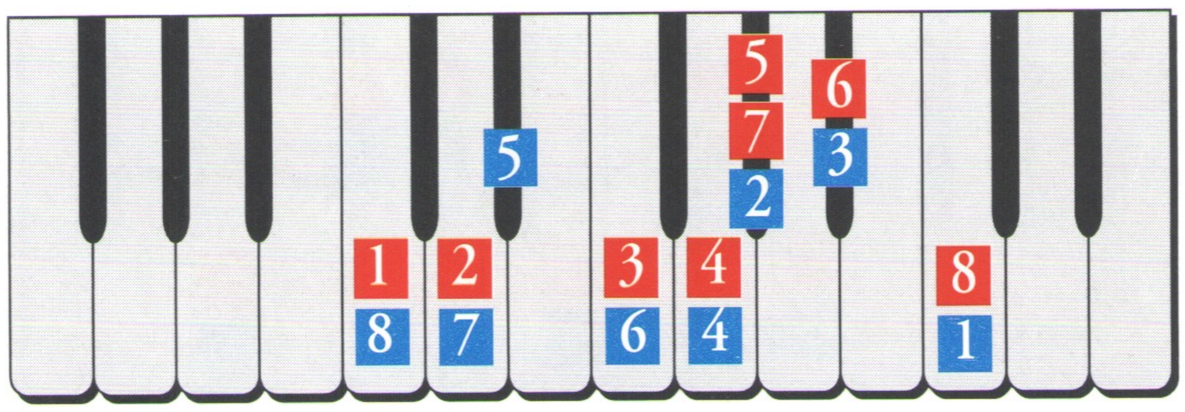
Darbari is a *khado-sampooran* (hexatonic-heptatonic) *raag* of the *Asavari* scale. It is presented on the lower notes of the octave and the quality of its presentation lies in *alaap* (improvisations). Because of the zigzag movement of its notes it is called a *vikr raag*. Its *vadi sur* is *Re* and the *sumvadi* is *Ni*. The time of presentation is second part of the night.

The *raag* was created by *Mian Tansen,* one of the *nauratans* of Emperor Akbar's court. *Darbari* has a majestic air about it.

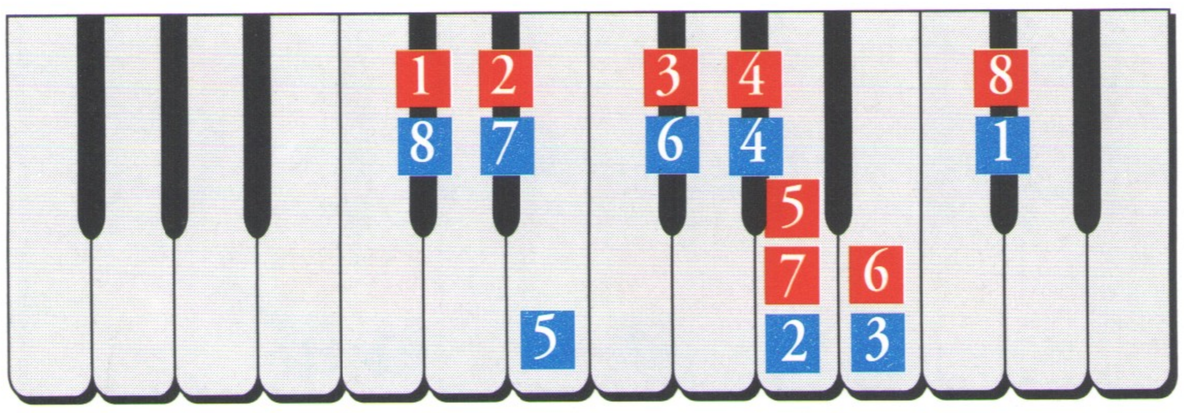
		T	K		K	K	K	
Aarohi	Sa	Re	Ma	Pa	Dha	Ni	Dha	Sa
	1	2	3	4	5	6	7	8
		K	K		K	K	T	
Avrohi	Sa	Dha	Ni	Pa	Ga	Ma	Re	Sa
	1	2	3	4	5	6	7	8

Komal : K
Tivar : T

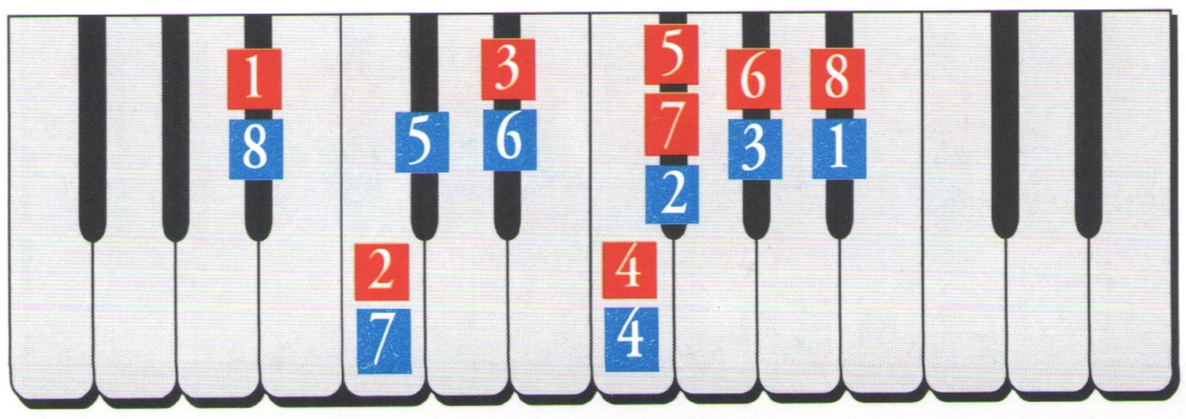
Pahla Sufaid - C Natural



Pahla Kala - C Sharp



Panchwaan Kala - B Flat



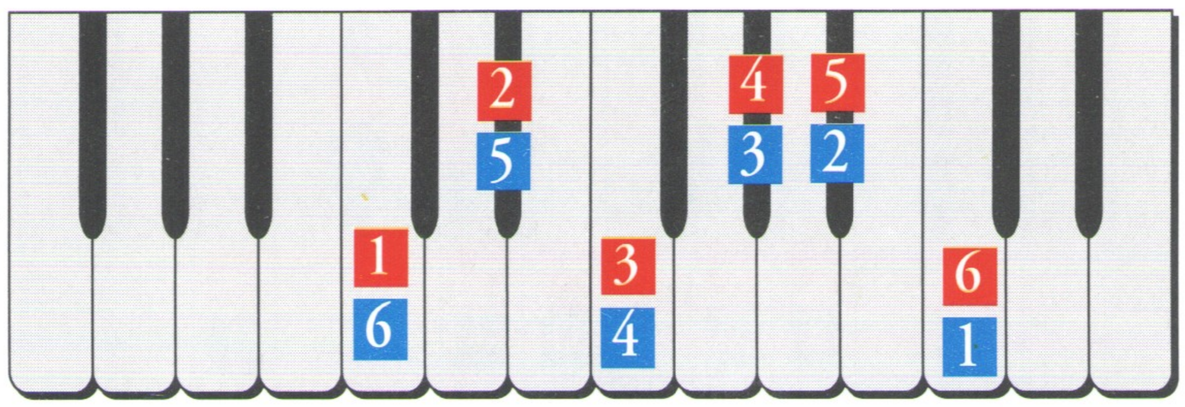
Malkaus

Malkaus is an *odho* (pentatonic) *raag* of the *Bhairween* scale. *Re* and *Pa* are omitted in this *raag*. Its principal note is *Ma*. The *raag* has a mystic and awsome quality about it. It is presented after midnight.

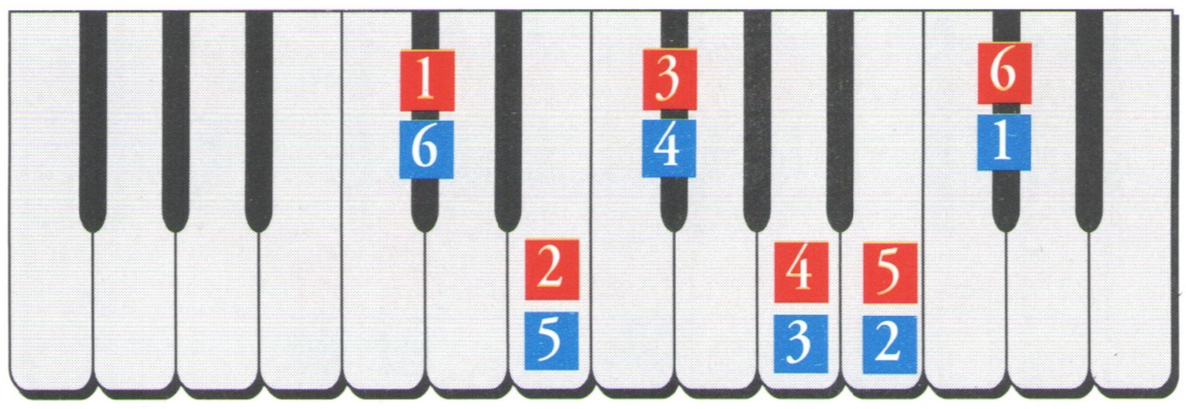
		K	K	K	K	
Aarohi	Sa	Ga	Ma	Dha	Ni	Sa
	1	2	3	4	5	6
		K	K	K	K	
Avrohi	Sa	Ni	Dha	Ma	Ga	Sa
	1	2	3	4	5	6

Komal : K
Tivar : T

Pahla Sufaid - C Natural



Pahla Kala - C Sharp



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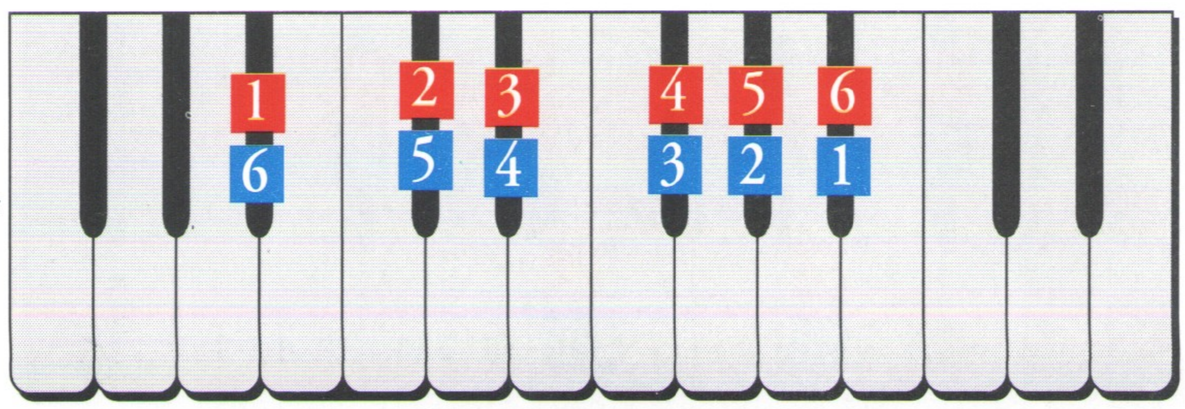


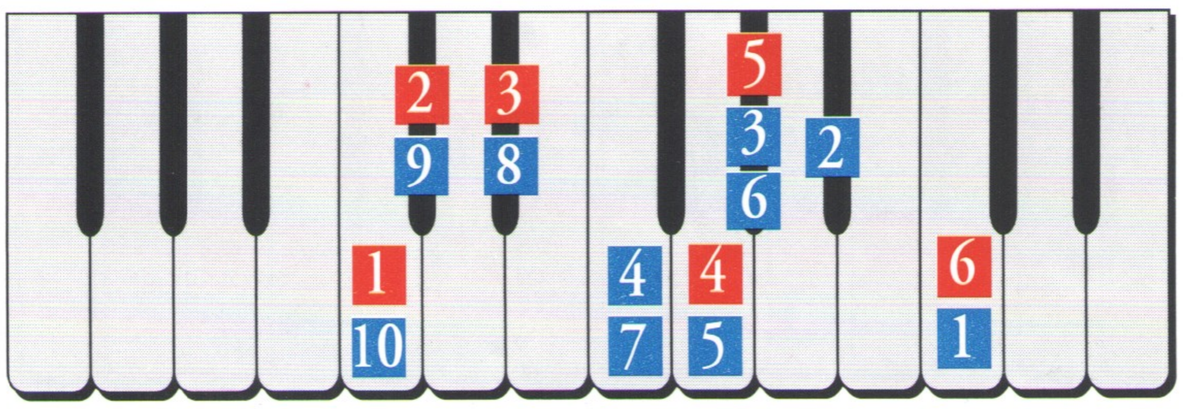
Bilas Khani Todi

This *raag,* developed by Bilas Khan, son of Mian Tansen, has a unique beauty. All the notes of *Bhairween* are used in this *raag,* yet all the beauty of *Todi* is present in its execution. Its principal note is *Dha* and harmonic note is *Ga.* The time of its presentation is afternoon.

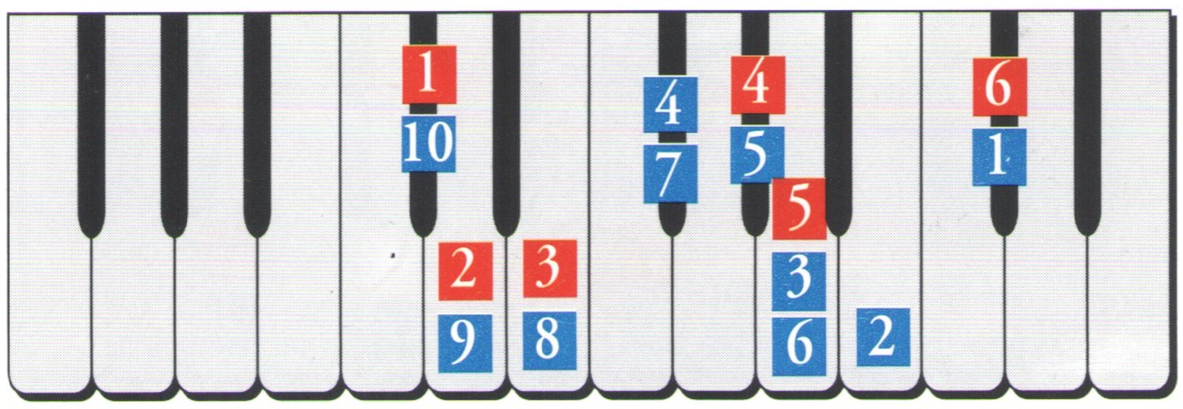
Aarohi	Sa	K Re	K Ga	Pa	K Dha	Sa				
	1	2	3	4	5	6	7			
Avrohi	Sa	K Ni	K Dha	K Ma	Pa	K Dha	K Ma	K Ga	K Re	Sa
	1	2	3	4	5	6	7	8	9	10

Komal : K
Tivar : T

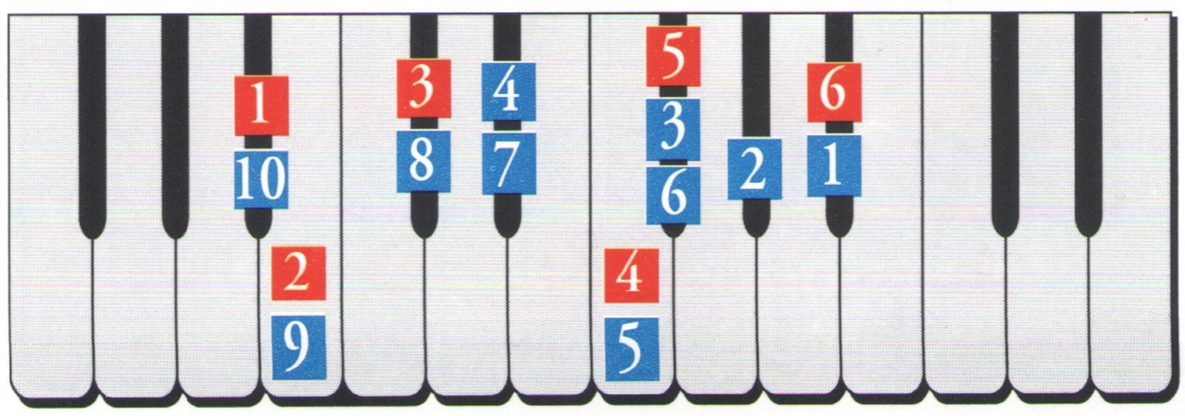
Pahla Sufaid - C Natural



Pahla Kala - C Sharp



Panchwaan Kala - B Flat



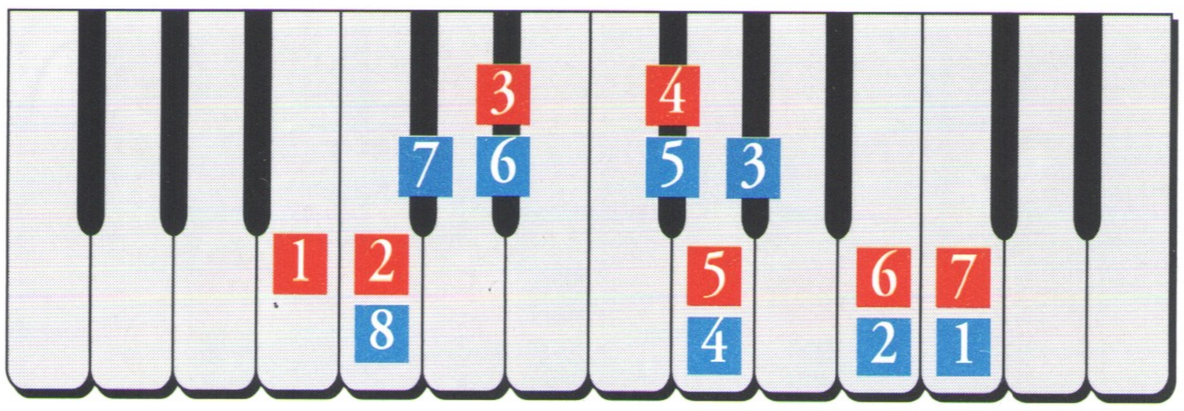
Multani

It is an *odho-sampooran* (pentatonic-heptatonic) *raag* of the *Todi* scale. The time of its presentation is afternoon. In the ascending the notes *Re* and *Dha* are omitted. The prinicipal note is *Pa* and the combination notes are *Ma* and *Ga*.

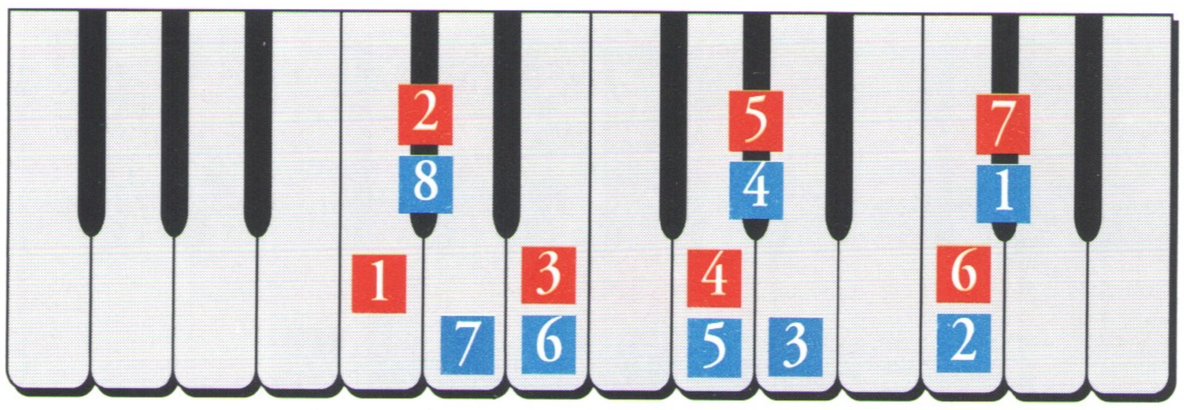
Aarohi	T Ni 1	Sa 2	K Ga 3	T Ma 4	Pa 5	T Ni 6	Sa 7	
Avrohi	Sa 1	T Ni 2	K Dha 3	Pa 4	T Ma 5	K Ga 6	K Re 7	Sa 8

Komal : K
Tivar : T

Pahla Sufaid - C Natural



Pahla Kala - C Sharp



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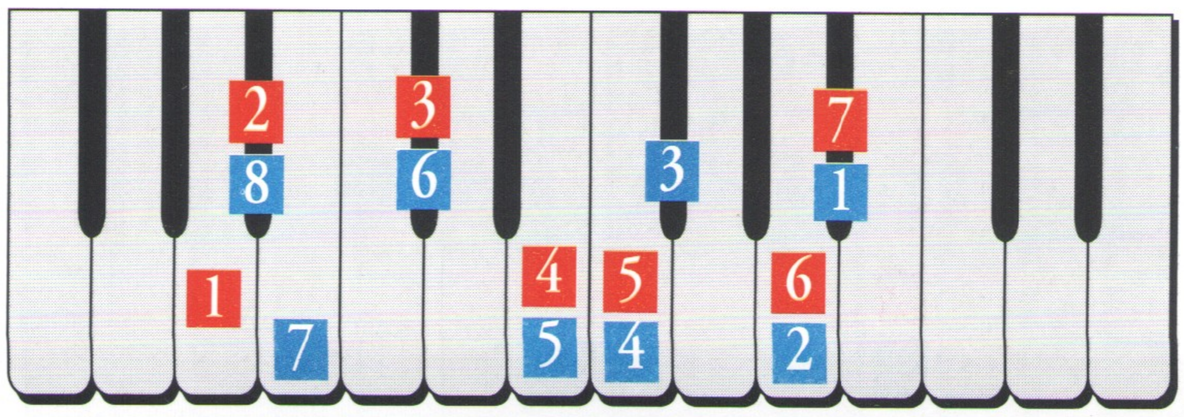


Mian Ki Tori

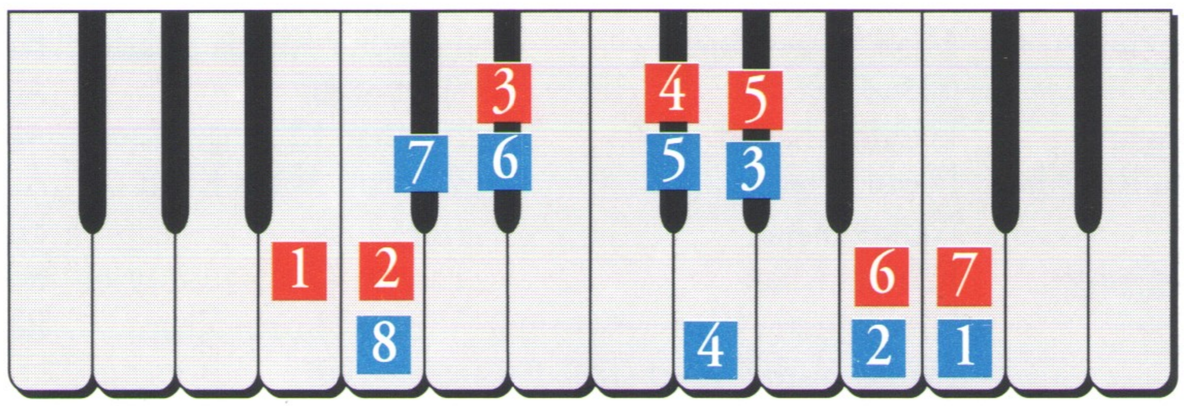
It is a *khado-sampooran* (hexatonic-heptatonic) *raag* of the *Todi thaath*. Its principal note is *Dha* and the harmonic note is *Ga*. *Pa* is omitted in the ascend. The *raag* was developed by Mian Tansen. It resembles *Multani* except that in *Multani's aarohi Re* and *Dha* are not used.

It is a morning raag.

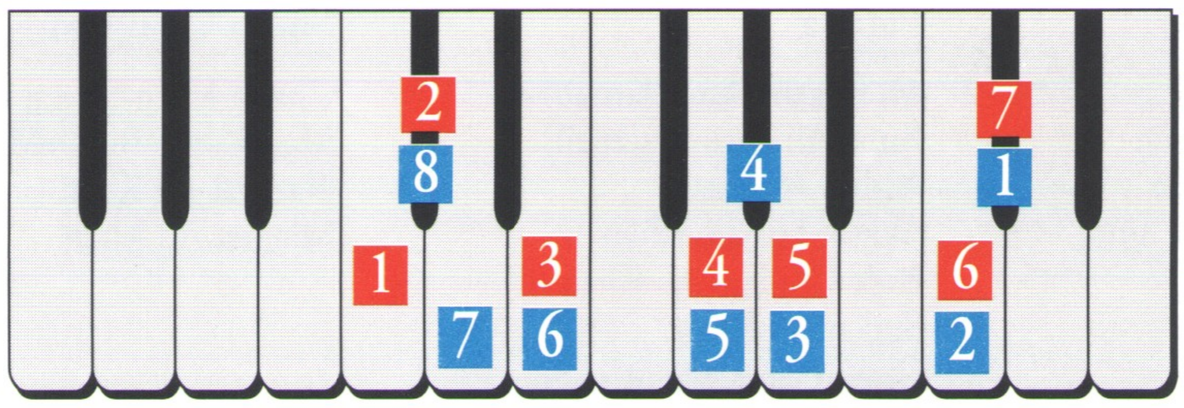
Aarohi	T Ni 1	Sa 2	K Ga 3	T Ma 4	K Dha 5	T Ni 6	Sa 7	
Avrohi	Sa 1	T Ni 2	K Dha 3	Pa 4	T Ma 5	K Ga 6	K Re 7	Sa 8

Komal : K
Tivar : T

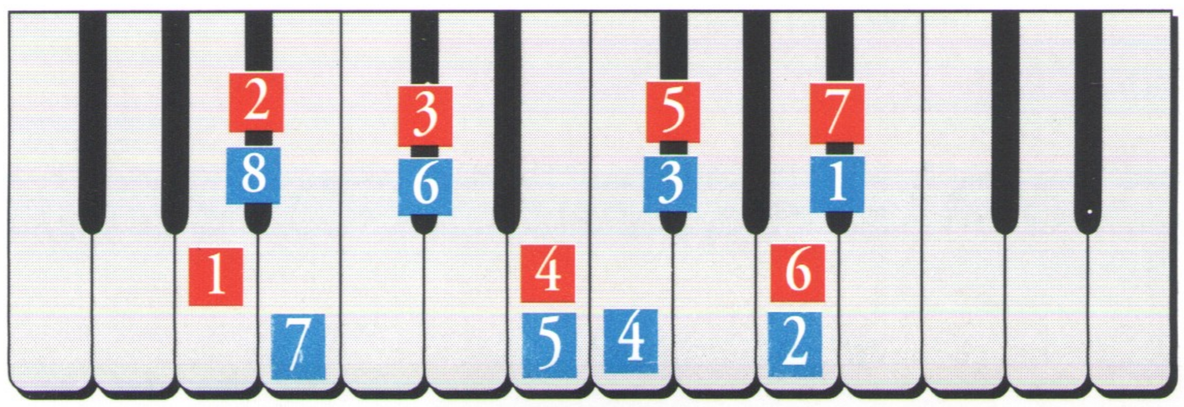
Pahla Sufaid - C Natural



Pahla Kala - C Sharp



Panchwaan Kala - B Flat



The Gharanas

Different *gharanas* were founded by the great masters of *khayal* genre of classical singing, and there are four great names who are said to be the founders of these *gharanas*: Taan Rus Khan (Dehli *gharana*), Haddu Khan (Gwalior *gharana*), Bande Ali Khan (Kirana *gharana*) and Natthan Khan (Agra *gharana*). All the present exponents of *khayal gaiki* are the followers of the big four. Some of the other centres for the development of *gharana* system that emerged were the princely states of Rampur, Indore, Hyderabad etc.

Naimat Khan Sadarang and Firoz Khan Adarang were the first to play a major role in popularising *khayal* during the reign of king Mohmmad Shah Rangeelay (1719-1748).

Following are some of the great names belonging to these major *gharanas* :

Dehli (Delhi)

Naimat Khan Sadarang (1676-1743)
Firoz Khan Adarang
Mian Ghulam Rasool Achpal
Mian Qutub Buksh Tan Rus Khan (b. 1778)
(Teacher of Jarnail-Kernail of Patiala)

Gwalior

Mian Meher Buksh (1816-1879)
Haddu Khan (d. 1878)
Hassu Khan
Nathoo Khan
Rahmat Khan
Nisar Husain Khan (1844-1916)
Omkar Nath Thakur (1897-1967)

Agra

Ghaghey Khuda Buksh (1790-1880)
Natthan Khan (1840-1901)
Ghulam Abbas Khan (1825-1934)
Faiyyaz Khan (1886-1950)
Vilayat Husain Khan (1896-1962)

Kirana

Bande Ali Khan
Abdul Karim Khan (1872-1937)
Abdul Waheed Khan (d. 1949)
Amir Khan (1912-1973)
Hirabai Barodkar (b. 1905)
Roshan Ara Begum (1922-1985)
Bheem Sen Joshi (b. 1922)

Jaipur (offshoot of Gwalior)

Behram Khan
Alladiya Khan (1855-1946)
Haider Khan (1870-1936)
Malik Arjun Mansur (b. 1910)

Patiala

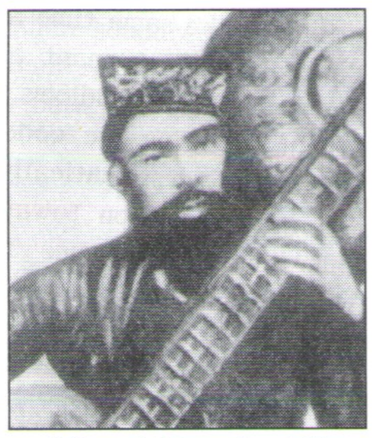
Ali Buksh Khan (Jarnail)
Fateh Ali Khan (Kernail)
Aashiq Ali Khan
Akhtar Husain Khan
Bade Ghulam Ali Khan (1903-1965)
Barkat Ali Khan
Umeed Ali Khan (d. 1979)
Amanat Ali Khan
Fateh Ali Khan

Sham Chaurasi

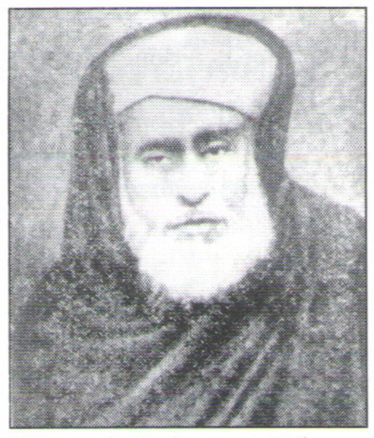
Chand Khan-Sooraj Khan
Mian Karim Buksh Majzoob (Late 19th cent.)
Nazakat Ali Khan
Salamat Ali Khan

Notes: 1. For detailed study read "Raag Rung" by Inayat Elahi Malik and "The Muslim Gharanas of Musicians" by M. Saeed Malik.
2. Famous *ghazal* singers Akhataribai Faizabadi, K.L.Saigal and Mehdi Hasan are Shagird of Kirana, Agra and Jaipur *gharanas* respectively.

The Great Masters



Ustad Bande Ali Khan *(Kirana)*



Ustad Behram Khan *(Jaipur)*

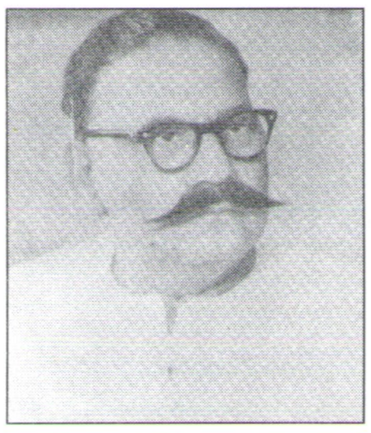
Ustad Mian Qutab Bakhsh Taan Rus Khan *(Delhi)*

Ustad Ali Buksh Khan *(Patiala)*

Ustad Abdul Karim Khan *(Kirana)*

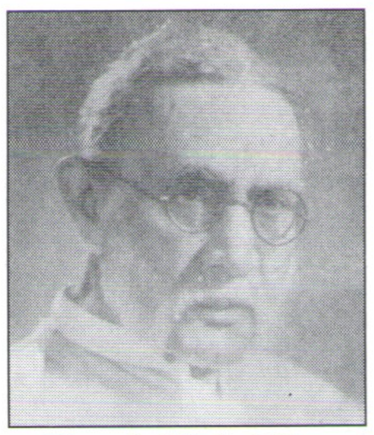
Ustad Faiyyaz Khan *(Agra)*

Ustad Abdul Waheed Khan *(Kirana)*



Ustad Bade Ghulam Ali Khan *(Patiala)*

Hirabai Baroadkar *(Kirana)*



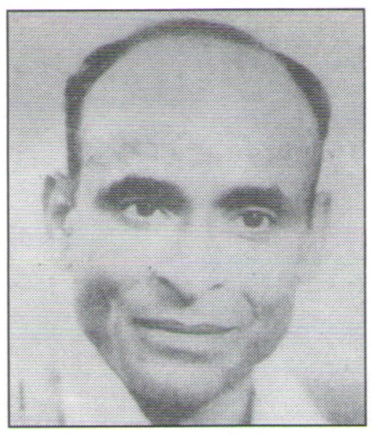
Ustad Allah Diya Khan *(Jaipur)*

Ustad Nisar Husain Khan *(Gwalior)*

Ustad Wilayat Husain Khan *(Agra)*

Pandit Vishnu Dgambar *(Gwalior)*

Pandit Omkar Nath Thakur *(Gwalior)*



Malik Arjun Mansoor *(Jaipur)*

Ustad Amir Khan *Indorewaley (Kirana)*

Roshan Ara Begum *(Kirana)*

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Ustad Sharif Khan, Roshan Ara Begum and
Ustad Barkat Ali Khan

Ustad Habib Ali Khan

Ustad Sharif Khan (Poonch Walay)
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Ustad Kabir Khan
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Ustad Ummeed Ali Khan

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